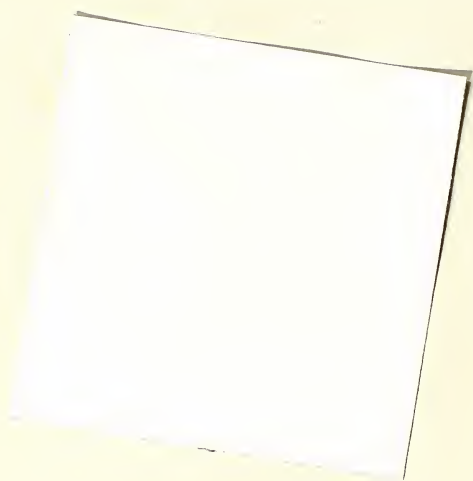




BRITISH
WATER-COLOUR
ART
AS-ILLUSTRATED
BY-DRAWINGS
PRESENTED-TO
KING
- EDWARD - VII -
BY- THE
ROYAL- SOCIETY
OF- PAINTERS
- IN -
WATER-COLOURS





975-
Agnes Parnell
Xmas. 1907.



BRITISH
WATER-COLOUR ART
1804-1904

AGENTS IN AMERICA
THE MACMILLAN COMPANY
66 FIFTH AVENUE, NEW YORK



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AN ENGLISH HEBE

H. R. H. THE PRINCESS LOUISE,
DUCHESS OF ARGYLL--*Page 65*

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BRITISH WATER-COLOUR ART

IN THE FIRST YEAR OF THE REIGN OF
KING EDWARD THE SEVENTH, AND DURING
THE CENTURY COVERED BY THE LIFE OF
THE ROYAL SOCIETY OF PAINTERS IN
WATER COLOURS. ILLUSTRATED BY THE
COLLECTION OF DRAWINGS DEDICATED BY
THAT SOCIETY TO THEIR MAJESTIES THE
KING AND QUEEN AT THEIR CORONATION

BY

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'GREEK TERRACOTTAS,' ETC.

LONDON

THE FINE ART SOCIETY
ADAM AND CHARLES BLACK

1904

Introduction

THE considerable advances that have taken place of late in the methods of illustrating books, and the comparative ease with which satisfactory translations of pictures are now produced, have naturally turned the attention of authors to any unexhausted subjects in the field of Art literature, and the output is increasing so rapidly that it behoves a writer on that subject to be rarely circumspect in whatever he nowadays puts his pen to, and to be prepared to give very sufficient reasons for his pushfulness in adding anything to a gathering that threatens to be very much overstocked.

What, then, are the reasons for the present augmentation of the number ?

They are these :

The profession of painting in water colours, which has been described with some amount of accuracy as the only art that is thoroughly British, is this year celebrating the hundredth anniversary of its practice under the ægis of a properly constituted body. This centenary occurs practically at the same time as the commencement of a new century in the world's era and the

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accession of a new Sovereign. The hour appears, therefore, to be not only a convenient but a fitting one at which to set down both the growth of that art in the past and its condition to-day.

But it may be said that much of this service has already been rendered in works that have been offered to the public. This is not so.

The first compilation of any importance on the subject—namely, the *Catalogue of the Historical Collection of Water-Colour Paintings in the South Kensington Museum*—was published in 1877. To this Mr. Samuel Redgrave wrote an introduction, which by its completeness still ranks as the best work of reference concerning the materials and methods of the art. But no one will question that, as regards both of these, there have been considerable changes and advances in the quarter of a century which has elapsed since Mr. Redgrave's treatise was penned.

The second volume is the *magnum opus* of Mr. John L. Roget, the *History of the "Old Water-Colour" Society*, published in 1891. This work will always remain a complete memorial of the parent Society and of its members up to a certain period, and it is with much gratitude that the writer records his thanks to the author for his kindness in permitting him to extract from it any matter he may require for the present volume—a kindness of which he has largely availed himself in the opening chapters. Mr. Roget had the good fortune to obtain for his undertaking data that had been collected during many years by Mr. Jenkins, the Secretary of the

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Society ; he also had the privilege of access to the Society's historical documents. Thus, so far as it goes, it is absolutely exhaustive. But whilst Mr. Roget's work is largely biographical, it contains memoirs of those members only of the Society who were alive at the date of publication and who exhibited works in the Gallery before the death of President Copley Fielding in 1855. Only two artists now living can claim that distinction, so that the *History of the "Old Water-Colour" Society* necessarily does not represent its membership at the present day. One other material feature distinguishes Mr. Roget's volumes from the present one. They are unillustrated.

The third work on the subject is *Water-Colour Art*, recently issued from the offices of *The Studio*. But that this folio does not cover the ground which the present work proposes to do is measured by the fact that it illustrates but four of the fifty-nine members of the Royal Society who find a place here.

Yet even these sufficient reasons would not have called into being the present volume had it not been for another occurrence which constituted the *raison d'être* of the work. It was this :

At the Exhibition of the Royal Society of Painters in Water Colours held during last winter the collection of water colours, to the number of fifty-nine, presented by the Society to their Majesties the King and Queen upon the occasion of their Coronation formed one of the most prominent and artistic features. These at once appealed to the writer as singularly fitted to

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illustrate the state of Water-Colour Art upon the completion of a century's life by the Society. If any memorial was to be made of the three occurrences before mentioned none more fitting could well be conceived than the reproduction of a collection in which every piece had been made and knit together with a single object, in which each was of the same importance, and of a size that lent itself admirably to reproduction by the most up-to-date method that now presents itself. The only possible objection that could be urged against the series was that it did not contain an example of the work of every member of the Society. But in a body of this size complete representation would be a matter of great difficulty. For instance, had this volume been planned upon the contents of the "Special Centenary Exhibition" of the Society now being held, it would have been found to be deficient in the works of no less than eight of the most important names that figure in the Royal Gift.

This being so, and having ascertained that its publication would be agreeable to the Society, a request was preferred to His Majesty for permission to reproduce the collection, and this was at once most graciously accorded.

The plan of this volume will therefore be as follows :—

First, a short account of water-colour painting from the days when it became worthy to be called by that name up to the present time.

Secondly, a history of the Society which has so

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consistently maintained the traditions of the art during the past hundred years.

Thirdly, a survey of the art to-day as it is mirrored in the lives and work of the members of the Royal Society who contributed to the King's Coronation Gift.

Fourthly, a glance at the advances that have taken place in the mediums necessary to the practice of water-colour painting, the practice of to-day being shown by the palettes used by the majority of those whose works are illustrated here—a tabulation which may be of service to the large number who practise the art professionally, and the still larger number of those who take it up as a very agreeable recreation.

MARCUS B. HUIISH.

NEW UNIVERSITY CLUB,

July 1904.

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The Illustrations in this volume have been engraved and printed in England by the Hentschel Colourtype Process.

THE INFANCY OF WATER-COLOUR
PAINTING

CHAPTER I

THE INFANCY OF WATER-COLOUR PAINTING

IT is not proposed in this volume to trace the history of the process known as water-colour painting to its earliest forms, an attempt to do which would necessitate going back to a past many centuries before the Christian era, or to make any analysis of the distinction between water and oil painting, between transparent and opaque pigments, or to discuss wherein and for what subjects each has its preferable qualities. It will probably be quite sufficient for my readers if I very shortly indicate the condition in which the industry found itself towards the close of the eighteenth century, when the world began to recognise its existence and artists its possibilities, when it began to find its way into Exhibitions, and its practice began to be taken up by a considerable number of persons, amateurs as well as professionals : when, too, culture was rapidly advancing, so that the existing condition of things did not satisfy the improved taste, but called for increased efforts on the part of those who catered for it.

At the period of which I speak, the craftsmen had

British Water-Colour Art

attempted nothing outside the representation of landscape and buildings for the reason that topographical illustration alone gave any encouragement to the industry. The country was beginning to be covered with the houses of the well-to-do, and a desire to have them "figured" came as naturally as to have the owner's portrait painted. Nothing more, however, was asked for at that time than views of gentlemen's seats, drawn with as much exactness as was compatible with a desire to bring the whole estate, if possible, within the compass of a single sheet. Clouds and shadows that would obstruct the view or hide ugly features were in no wise required, and would have been deemed an impertinent intrusion.

For such works the simplest methods and schemes of colour sufficed. The most important part of the whole was a correct outline, for which a pen filled with Indian ink modified with blue, grey or brown was used. With these, transparent tints were washed over the various planes, a little local colour being very sparingly used for the foreground objects, and blue for the sky.

An interest in the art was somewhat advanced by other aids. The taste for advertising one's possessions on paper was taken hold of by the porcelain manufacturers, who helped the sale of their wares by delineating upon them views taken from various points upon the owner's property.

Again, amateurs began to essay their hands at a pursuit, the apparatus for which was portable, and required

SOUVENIR OF ITALY

SIR ERNEST A. WATERLOW—*Page 67*

THE FINEST OF ARTS

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The Infancy of Water-Colour Painting

none of the smelling or cumbersome paraphernalia of oil painting.

Consequently towards the end of the century, there arose an epidemic almost of water-colour painting, which was quickly seized hold of by the satirists; as, for instance, "What a fine clear morning! I must do a sky. Betty, tell your mistress I am not at home to any one—I'm skying." "Please, pa, ma says, will you take any refreshment?" "Get away, get away, however can your ma think about refreshment when she knows I'm doing my sky."

Even such a sober body as the Society of Arts, amongst the premiums for promoting the Fine Arts, offered in 1790 gold and silver medals for the best drawings by the sons or grandsons of peers, the like for daughters or grand-daughters of the same, and the like for young gentlemen under the age of twenty one.

At watering-places such as Bath, where there congregated not only "the invalid, but the idle, the dissipated, and the lovers of the arts," the pursuit came literally as a pastime to fill the hours. Acute artists saw the opportunity, and went thither to give lessons to the would-be dilettanti, and we find even Gainsborough aiding the fashion. He lived for fourteen years at Bath, and "that inimitable painter," says Pyne, "unwittingly set the fashionable world agog after style; but he did not enter the lists as a teacher, nor would he have allowed youth who had advised with him upon Art to waste their time in attempting to learn what no one could teach. The copyists, or rather dabblers in

British Water-Colour Art

his new style, were full-grown amateurs, polite idlers at Bath, who vainly fancied, forsooth, because this rare genius could, by a sort of graphic magic, dash out romantic scraps of landscape, rural hovels, wild heaths, and picturesque groups of rustics, that they had but to procure his brown or blue paper, and his brushes and pigments, and do the like." The Gainsborough mania was long the rage. An echo of it was contained in the well-known epitaph of Lady O'Looney, "great-niece to Burke, commonly called the Sublime" :—

She was
Bland, passionate, and deeply religious,
Also she painted in water colours
And sent several pictures to the Exhibition.
She was first cousin to Lady Jones.
And of such is the kingdom of heaven.

Another artist had, perhaps, even more influence upon the status of, and fashion for water colours, than Gainsborough. This was Alexander Cozens, who for years lived in the same city, and had an enormous practice as a teacher both by word of mouth and by his pen. This influence was still further advanced by his son John, who may be said to have been the father of true water colours, for it was from him that Turner alleged that he drew much of his inspiration. Constable extolled him as "the greatest genius that ever touched landscape," his work being "all poetry." Herein lay the reason for its excellence, more than in its merit as an improvement on the earlier procedure, namely, that instead of his products being uninspired copies of nature,

The Infancy of Water-Colour Painting

they were, as Leslie says, "full of half-concealed beauties such as nature herself shows but coyly," and adapted themselves to its "grandeur, its elegance, or its simplicity."

Cozens certainly appears to have advanced beyond his fellows in the direction of using true colour and utilising devices such as washing and rubbing of the surface to obtain atmosphere and distance.

Meanwhile two artists had appeared upon the stage who were to further the art far beyond their predecessors. Turner and Girtin, curiously enough, came before the public in the year that Cozens disappeared owing to loss of reason. It was in 1794 that Girtin first exhibited at the Royal Academy a water colour of "Ely Cathedral," and Turner's earliest exhibited work of note in water colour was "Norham Castle" in 1798.

The drawings of both these artists are so well known at the present day, and can be inspected so easily in our national collections, that it is needless to dwell upon them here, or to describe the improvements that they showed. To both are ascribed the discovery of wiping out the lights, although an examination of Girtin's drawings does not lend colour to his having practised this method.

Girtin, as is well known, lived but six years after his first appearance at the Royal Academy—Turner for half a century. The palm is awarded to both as being the founders of Water Colour Art in the sense of an art worthy to compete on the same platform with

The Infancy of Water-Colour Painting

oil painting. But the better opinion is that their influence upon the further development of the school was in inverse proportion to the length of their lives. As Mr. Roget says, "Turner had few, if any, direct followers. His transcendent power was acknowledged by all artists, and the greatest deference was paid to his judgment ; but the sincerest flattery of imitation he never received. Girtin, on the contrary, had hosts of followers, and it is he who must be looked upon as the real father of the group of painters of whom the earlier and leading members of the Water-Colour Society were the foremost representatives."

THE FIRST WATER-COLOUR SOCIETY

CHAPTER II

THE FIRST WATER-COLOUR SOCIETY

BUT whilst the increased popularity of which we spoke in the last chapter was very gratifying to those who practised the art, it in no way assisted in providing the wherewithal which the artist required for a living. Hitherto the few professionals had obtained employment from the topographers, but now the artists outnumbered their requirements. Dealers, as we know them nowadays, were but few in number, and could hardly be expected, after dealing with the great names and greater canvases of the Italian masters, to bring the tiny tinted drawings of their own countrymen within their vision. Exhibitions open either to the whole profession, to a selected few, or to a single exhibitor, had not as yet come into existence, for there had been no call for them. Where then could the artist show his wares to the public and obtain such advertisement as was necessary if that body was to know of them and come within the category of purchasers?

At the time of which I write—namely, the end of the eighteenth century—there was but one institution

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where any opportunity was afforded of meeting such a want, and that was the Royal Academy. But that Exhibition, instead of benefiting the water-colourists had actually injured them; for it had not only practically killed off all the other bodies which had competed with it, but at the same time it had placed such limitations around the display of water colours on its own walls, and cast such slights upon their creators, that had the art continued to rely upon any benefits derived from that source alone, it would certainly very quickly have perished for lack of encouragement.

Water colours, it is true, were from the date of the Royal Academy occupying Somerset House, namely, 1780, admitted to The Exhibition, but they were always treated with contumely, never being placed in the "Grand Exhibition Gallery," but in the smaller rooms, where they were surrounded by such inferior oil paintings as were not deemed worthy of a place in the principal apartment, being garish and staring in effect, and so entirely at variance with the water colours as to do manifest injustice to the "chaste and unobtrusive work" to be found in them. The light in the apartments apportioned to the water-colour department too was altogether inadequate to display the merits of such delicate and highly finished work, being only admitted through windows at the side of the room. In spite of this the water colours more than held their own with the paintings. An old Academician, Thomas Ewins, in his memoirs writes that he is old enough to remember when the Council Room where the water

A CROWN

SIR L. ALMA-TADEMA—*Page 70*



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colours were hung "was the great point of attraction. Here crowds first collected, and here they lingered longest, because it was here the imagination was addressed through the means of an art which added the charm of novelty to excellence"; and he goes on to say that it was the fascination of this room that first led to the idea of forming an Exhibition entirely of pictures in water colours.¹ No doubt to the Academic mind this reason for the desire may have appeared to be the correct one, but outsiders affirm that there were other and more cogent ones for justice being sought elsewhere, namely, the intermingling of the products and the impossibility of a more favourable Exhibition of water colours, owing to the restricted space at the disposal of the Academy; the main ground of complaint, and one which grated with greater force not only individually, but against the good name of the art, being that neither the water colourists nor their art were deemed worthy of Academic honours. Yet at the end of the eighteenth century, as time has proved, there could not have been a sufficiency of artists of note to fill the ranks of the Academicians, for the names that now have any repute whatever cannot tell up to one-third of the Academic body. On the other hand, of those practising water colours there are many whose names are to-day held in higher repute than they were during their lifetime. But this notwithstanding, there was the rule excluding from Academic rank artists who wrought in this medium only,² and it was to deaf ears

¹ *Memoirs of Thomas Ewings, R.A.*, i. 31. ² *Somerset House Gazette*, i. 130.

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that the argument was addressed that professional rank ought to depend not upon the vehicle used but upon the merits of the work. No wonder that it wounded the water-colourist pure and simple; for the injury was inflamed by a further irritating rule, that the oil painter who chose to work in water colours acquired privileges for them that were denied to his compeers who elected to work in one material only.

Is it then surprising that, after years of this treatment, the painters in water colours considered that a time had arrived when it was desirable that a show place should be found where fair treatment would be meted out to them?

But although Water-Colour Art had by this time—that is, by the end of the eighteenth century—become, as we have seen, almost more popular in the world of fashion than oil painting, those who were proficient in it to an extent worthy of admission within the ranks of a parent Society were by no means numerous, and this fact must certainly be taken into consideration in judging the action or want of action of the Royal Academy. The names of water-colourists living during the half century prior to 1800 whom Mr. Roget deems worthy of extended notice are but thirty in number, and of these several passed into the ranks of the Academic body presumably by virtue of their paintings in oil, and fourteen of them were dead when the Water-Colour Society came into being. Even when the ten original founders of the Society to represent Water-Colour Art met at the Stratford Coffee

The First Water-Colour Society

House in Oxford Street on the historic 30th November 1804, and constituted themselves the Society of Painters in Water Colours, they evidently did not consider that their art had a very large following ; for their rules confined their number to twenty-four, and they were fearsome lest their use of the word "Painters" might be considered by the world of taste to savour of assumption. The ten members were, it is true, prior to the first Exhibition in the following year, augmented to sixteen ; but it was not until some years later that twenty-four was insufficient to represent the artists of "moral character and professional reputation resident in the United Kingdom fitted to become members."

Topographers who interest themselves in such matters, and they are not without interest, might find a pleasing distraction in penning down the localities which choice or chance have rendered the favourite abode of water-colourists. Nowadays the members who constitute the Society have no particular habitat, but are scattered over the length and breadth of His Majesty's dominions ; but at the time of the creation of the Society the whole ten dwelt almost within a stone's-throw of each other, and four, singularly enough, had the then fashionable quarter George Street, Hanover Square, as their address.

It was probably at No. 10 in that street that the details of the scheme under which a Water-Colour Society was to be formed were settled. Several artists have been given the credit of starting the movement.

British Water-Colour Art

Wells is usually named,¹ and it is certain that he indited a strong appeal which was distributed amongst water-colourists, inciting them to co-operation. They were clearly apprehensive of the result of such an aggressive step, and of its effect upon the Royal Academy, and he had to call Shakespeare to his aid with the lines :—

Our doubts are traitors,
And make us lose the good we oft might win
By fearing to attempt.

Shelley too had a hand in it, but Mr. Roget considers that Pyne, who spent his life in projecting schemes, was the one who worked most energetically for its accomplishment. Be that as it may, the Society was founded, and as the earliest step an Exhibition, which was at the outset the main *raison d'être*, was quickly decided on.

It was held not far away, two rooms being found at 20 Lower Brook Street (now 54). They had already been utilised for Art purposes, the last occupant having been Tresham, an R.A. who had shown there (in connection with several “gentleman picture dealers”) “Raphaels, Correggios, and stuff” which he had got together from Italy.

Here on April 25, 1805, the first Exhibition was opened, and in the period between then and June 8 was visited by no less than 11,000 persons, paying one shilling each.

¹ A sketch of the original Foundation of the Old Water-Colour Society, by Clara Wheeler (Wells's daughter), 7 pp., 1871.

The First Water-Colour Society

The Society's claim to exist was explained in the following note at the commencement of the Catalogue :—

“The utility of an Exhibition in forwarding the Fine Arts arises, not only from the advantage of public criticisms, but also from the opportunity it gives to the artist of comparing his own works with those of his contemporaries in the same walk. To embrace both these points in their fullest extent is the object of the present Exhibition, which, consisting of Water-Colour Pictures only, must, from that circumstance, give to them a better arrangement, and a fairer ground of appreciation, than when mixed with pictures in oil. Should the lovers of the art, viewing it in this light, favour it with their patronage, it will become an Annual Exhibition of Pictures in Water Colours.”

The *Somerset House Gazette* of the period states that

“The experiment thus fairly started succeeded beyond the most sanguine expectations of its projectors. The Exhibition was daily crowded with visitors. Connoisseurs, dilettanti, artists, and critics, vied with each other in loud commendations of the collected works. The noble in rank and the leaders of fashion graced it with their presence. An eager curiosity seized upon those who claim to live in the exclusive region of taste.”

The fears that the Royal Academy would take umbrage appear to have been ill-founded, for it is stated by Pyne that many of the leading R.A.'s tendered their heartiest congratulations.

Mr. Roget analyses at length the composition of

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the 275 works shown in this Exhibition. Landscape was predominant, as was only to be expected, from its having been mainly as an aid to its delineation that water colours had developed. But even the numbers of the landscapes must have been a feature of interest, for they would illustrate the great change that had come over it of recent years. The early tinted manner would be preserved in the exhibits of Pocock, the old architectural topography in those of Nattes ; in Gilpin's there was a reminder of the old fashion for "gentlemen's seats." The "classic or ideal," which had been paramount until Gainsborough's intrusion, would certainly be found in the drawings of Barret, Glover, and Varley. "But by far the larger number of the landscapes belonged to a class that might still be called topographic, though in that wider acceptance of the word which does not exclude from its scope mere natural scenery, provided that the features peculiar to a given spot are duly recorded."

Figures there were also, but not in such numbers, and they curiously enough instead of increasing in subsequent Exhibitions decreased until their disappearance became a subject for criticism.¹ It was only to be expected that in the year which saw the culmination of Nelson's victories, marine painting in the form of sea fights was present, but only in the productions of one artist, Pocock. These, with the deer and cattle subjects of Hills, formed a pleasing variety.

¹ *Repository of Arts. An Exhibition of 1810, and Somerset House Gazette*, xi. 127, on Exhibition of 1824.

The First Water-Colour Society

It is to be hoped that the Society may see its way to celebrate the centenary of its first Exhibition by an Exhibition of the works of the ten founders of the Society, although Mr. Roget is of opinion that it is beyond any one's power to trace more than very few of the two hundred and seventy-five that hung together on the first occasion. Some have perished, others have become mere wrecks through time and ill-usage. Yet to get together a dozen of the representative works of each of these Painters, works too of the period round 1805, should certainly not be an impossible task, but the reverse.

The monetary side of the speculation was admittedly present to the minds of the founders of the Society, and naturally aroused some apprehension, as none of them could be regarded as men of substance. The rules had been framed on the basis that should there be any residue after payment of expenses and the setting aside of a sum towards the following year's show, it should be divided among the members in sums proportionate to the value of the drawings exhibited by each. These in one instance amounted to no less than 42 !

The actual monetary result was a surplus of £272, of which the most prolific exhibitor took £61 and the least £5.

Before the next Exhibition, which had been assured by the success of the first, it had been determined to add a new class of exhibitors to be called "Fellow Exhibitors." These were not to exceed sixteen, and from them future members were to be selected. They

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were allowed to show five drawings each. At the first election nine out of sixteen candidates were chosen as "Fellow Exhibitors," and the names include one lady, Anne Frances Byrne, the daughter of an artist, and the first of many subsequent members of the fair sex. Flower painters were by the first rules of the society not eligible for election, but this lady confining her work to fruit and flowers, an exception was made in her favour. Another exception in favour of the "Lady Fellow Exhibitor" was that whilst she shared in the profits she was not answerable for any losses of the Society, and I believe that this rule still exists, and is answerable for ladies having no voice in the Society's monetary affairs.

With so complete a record of the career of the Society as exists in the pages of Mr. Roget's *History*, it would be altogether out of place to give at any length details of each successive Exhibition, but the following incidents connected with the early years of the Society call for remark.

Two Exhibitions only were held in the Brook Street rooms, for we find that of 1807 in the quarters which had once been occupied by the Royal Academy at 118 Pall Mall. The site adjoined Carlton House, which stood upon the open piece of ground that now exists between the Athenæum and the Senior United Service Club, and which had also been used as auction rooms by Christie. At this Exhibition an occurrence happened that is probably unique in the annals of the Society. An original member, Claude Nattes, was expelled for

EXHIBITION OF THE SOCIETY OF
PAINTERS IN WATER-COLOURS HELD
IN BOND STREET, 1807

PUGIN AND ROWLANDSON—*Page 21*



The First Water-Colour Society

having shown drawings which were not his own work, and which had apparently been introduced by him to swell the number of his Exhibits, and consequently his share in the profits.

A change of venue had again to be resorted to in the following year. The numbers that had at times thronged the rooms in 1807 had severely tested the stability of the building, and a surveyor called in by the Society reported the structure as unsafe. Another move had consequently to be made—a serious affair for the well-being of the Society, and one which it was proposed by several of the members to meet by erecting galleries of their own, in spite of the fact that they had no funds whatever for the purpose. The fourth Exhibition, that of 1808, was held at 16 Old Bond Street opposite Stafford Street, and still known by that number. The reproduction shows a very interesting view of this show. It is from the hands of Pugin and Rowlandson, the architectural details being by the former and the personal details being easily recognisable as those of the latter. This coloured aquatint appeared in that very interesting and now valuable record of London life, Ackermann's "Microcosm."

The year 1809 saw yet another move. The owner of the Bond Street room either could not or would not continue the tenancy, and so once again the Exhibition passed south-eastward, this time to within a stone's-throw of the Society's present habitation, namely, to Wigley's Rooms in Spring Gardens, a

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well-known rendezvous for Exhibitions. The actual spot was just to the right of the present iron gateway into the Mall.

In 1810 the limit of the number of members was raised from twenty-four to thirty, although deaths and desertions kept the roll below the maximum for some time yet to come. But the professors of Water-Colour Art, even during the few years that had elapsed since the formation of the Society, had so increased that thirty was too small a number for a Society which wished to include all the proficient of the first rank. It is not therefore surprising to read that in the year 1808 a rival body was formed, which at first actually assumed the same name, subsequently altering it to "The Associated Artists in Water Colours." At the outset it was not unsuccessful, for within its membership it included not only several names of distinction, but even those of notable secessionists from the parent body.

The time, however, was not propitious for two enterprises. The burden of war had for long lain on the shoulders of the nation, and then, as now, particularly affected the Arts. Peace had been made, only to be quickly put an end to by a still more arduous contest with France, taking the form of the Peninsular War.

The two Societies meanwhile continued their Exhibitions, but the secessions from and additions of artists to both afford an insight as to their instability and the intrigues that must have been at work to maintain and impair the structure of either. For instance, in the

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years 1810-12 we find the names of the following as members of the new Society : De Wint, David Cox, Nash, Clennell, Cotman, and Prout, Cox being President. But two years later we find that two of the most renowned—Cox and De Wint—had seceded to the old Society. To the last named we must add Copley Fielding, who with them formed a trio justly described by Mr. Roget as the representatives of its “Golden Era.” Whether or no this antagonism affected the Exhibitions is uncertain ; however that may be, neither was now holding the public by the excellence of the displays it presented. A contemporary critic writes as follows of the 1810 shows : “The first thing that strikes an observer, both at Spring Gardens and at Bond Street, is the overwhelming proportion of landscapes, a proportion almost as unreasonable as that of the portraits at Somerset House. In pacing round the rooms the spectator experiences sensations somewhat similar to those of an outside passenger on a mail-coach making a picturesque and picturising journey to the North. Mountains and cataracts, rivers, lakes and woods, deep romantic glens and sublime sweeps of country, engage his eye in endless and ever varying succession. For a while he is delighted, but as he proceeds the pleasure gradually fades ; he feels that even in variety there may be sameness, and would freely exchange a dozen leagues of charming landscape for a scene among ‘the busy haunts of men.’”

Nemesis overtook both bodies in 1812. The younger one, in spite of adding to its attractions

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by an increase of exhibitors (including Blake with his eccentricities) and by the admission of oils as well as water colours, not only failed to make both ends meet, but had a distraint for rent and a sale of the exhibitors' pictures—the chief sufferer amongst whom was David Cox. Collapse was speedy and inevitable, and the institution closed its doors never to reopen them.

The older Society was in little better plight, and in some respects in a worse one. Although it was now in possession of the field and could have secured all that was worth having of the new Society's connection and members, it found itself before the year closed adopting the one article of the defunct body's constitution which had destroyed its individuality and personality, namely, the admission of oil pictures. This adoption was not the cause of the downfall of the old Society, but it led to important secessions, and these, the lack of public patronage, and the certain prospect of a deficit at the next show, were together answerable for the following resolution passed on the eighth anniversary of the foundation of the body, namely : "That the Society, having found it impracticable to form another Exhibition of Water-Colour Paintings only, do consider itself dissolved this night." Thus ended the first Institution founded to encourage the Art of Water-Colour painting.

THE OIL AND WATER-COLOUR
SOCIETY

CHAPTER III

THE OIL AND WATER-COLOUR SOCIETY

THE second period of the existence of a Water-Colour Society covers, curiously enough, exactly the same number of years as the first, namely, eight, and although there was in reality no continuity between Society No. 1 and Society No. 2, or between the latter and the present Society, No. 3, the two earlier ones may with fairness be included in the term of years, which now numbers one hundred, during which Water-Colour Art has had a Society and a home of its own.

The first body had hardly been decently interred before a considerable number of those who had assisted at its burying were busy in the formation of an institution to take its place. As a fact, certain of the members had some days before its decease met with that object, and tabulated rules which formed the basis of those of a new body which termed itself "The Society of Painters in Oil and Water Colours."

It would have been imagined that a band of water-colourists which included such names as George Barret, David Cox, Copley Fielding, John Varley, John Linnell,

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Francis Nicholson, John Glover, Joshua Cristall, and William Havell would have had a sufficient belief in their powers to trust to that art alone. But timidity marked their actions. They decided upon admitting both mediums, although their Exhibitions were to be so contrived that the public should be compelled to pass through the water-colour rooms first, and that the centre of the walls should be given to water colours. They had not the courage to bar the admission of the competing medium, or to foresee that if their efforts were to result in success the slight cast upon oils must end in their ultimate withdrawal. In fact they went further and admitted miniatures, portraits, and sculpture, portraits being apparently considered as forming a class apart from oil paintings.

The number of members in the second Society was fixed at twenty, but other artists might be specially invited to contribute to Exhibitions.

The rooms in Spring Gardens were taken on by the Society, and there the first show was held in 1813, the Exhibitors consisting of all the members, in number eighteen, and twenty-nine invited contributors. It was evidently desired to establish some continuity between the defunct and the new Society, for the Exhibition was termed "the ninth."

The partnership of the two mediums failed to enhance the popularity of the Exhibitions. Times, it is true, were bad, for Europe was still given over to wars, and England had to bear the brunt of them. Tested by the admissions, failure was writ larger and

A STUDY OF HAWKWEED

E. ALEXANDER.—*Page* 73



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larger on each successive show, for they hardly amounted to a third of those which the early displays had attracted. In some years the outgoings exceeded the receipts, and even in 1817, a year that was somewhat better than its fellows, the report was couched thus :—"The Society has now grown old, and it should grow wise. The experiment of dividing annually the receipts has been tried for thirteen years, and what has been the consequence? The Society during that time has had a feeble and tottering existence. It has been shaken by every breath of wind, and has trembled at different times before the frown of every individual of its body. . . . When the body is in health and vigour, the limbs are used with care and pleasure. Let the Society be once made strong and independent, and the results may, we hope will, be cheerful countenances, united wishes, and better Exhibitions."

June 5, 1820, was in reality the Foundation Day of the present Society. The Sixteenth, so called, Exhibition had just closed its doors, and the outlook, in spite of a largely increased number of Exhibitors, was so unpropitious that a meeting was held on the day mentioned, when a motion was carried, "That the Society shall hereafter be a Society of Painters in Water Colours only, and that no oil paintings shall be exhibited with their works." From that day to this, save with the addition of the title of "Royal" this venerable institution has borne its title.

The lack of success was in a large measure attributed to the place in which the Exhibitions were held. They

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had so far had continuity that all those of the reconstituted body had been held at Spring Gardens ; but they were subject to a tenancy which only covered a small portion of the year—one which was not even a secure one as regards the occupation being during the same months in each season, and under which they were sandwiched between variety shows of every description.

WATER-COLOUR ART UNDER
GEORGE IV.

CHAPTER IV

WATER-COLOUR ART UNDER GEORGE IV.

THE year 1820 is fixed by Mr. Roget as a further befitting halting-place in the history of Water-Colour Art for three reasons. First, that it was marked by the reconstruction of the Society; secondly, by the advent of a new monarch to the throne of England; and thirdly, by the Society coming under the rule of a new President, who occupied that post for practically the same period as His Majesty, King George IV., reigned over the United Kingdom.

The reconstruction of the Society was with some naïveté ascribed to the necessity for restricting the number of exhibits in its new quarters. These were now at the Egyptian Hall in Piccadilly, a building which has in its eighty years' existence probably held under its roof as great a variety of shows as any building past or present in London,—Laplanders, Albert Smith, Conjurers, Professors of Billiards, and Art Societies having in turn occupied its dingy galleries. The preface to the Catalogue of the 1821 Exhibition contained this apology :—"The new Exhibition Rooms

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being less spacious than the former, the Society has taken the opportunity to revert to the original plans on which the Society was established in 1804, by confining their Exhibitions to works executed by the members of the Society and in Water Colours only."

A manifesto was drawn up at the same time setting forth the claims of Water-Colour Art to extended public recognition. The following extract from it will be read with interest at the present time :—

"Painting in water colours may justly be regarded as a new art, and, in its present application, the invention of British artists : considerations which ought to have some influence on its public estimation and encouragement. Within a few years the materials employed in this species of painting, and the manner of using them, have been equally improved by new chemical discoveries and successful innovations on the old methods of practice. The feeble tinted drawings, formerly supposed to be the utmost efforts of this art, have been succeeded by pictures not inferior in power to oil paintings, and equal in delicacy of tint, and purity and airiness of tone. This must be well known to all who have compared the neat but inefficient drawings of Sandby, Hearne, and others of their day with the works which have been introduced to public notice in the Exhibitions of the Royal Academy and of this Society. But when this art first began to develop new and extensive powers, the prejudices which probably originated in a contempt of its feeble ancientness, degenerated into a species of hostility, not very con-

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sistent with philosophy, or a genuine attachment to the Fine Arts. As the beauty and power of water colours were incontrovertible, an opinion was industriously spread abroad, that these qualities were evanescent, and the material on which these works were executed so frail and perishable, that the talents of the artists were rendered useless by the ephemeral nature of his productions. Some failures which occurred in the infancy or experimental age of the art might appear, to a superficial observer, to justify these objections ; but no philosophical reasons ever were, or could be, adduced against the possibility of producing, by means of water colours, pictures equal in beauty and permanency of colour, as well as durability, to those executed in oil.

“These prejudices, however, which once operated so powerfully as to occasion the exclusion of paintings in water colours from the Gallery of the British Institution, have now, in great measure, yielded to the evidence of many excellent works which have stood the test of several years uninjured ; and the total extinction of such notions may be confidently anticipated as near at hand, although some critics, better acquainted (it is hoped) with books than paintings, still occasionally lament the infatuation of artists in throwing away so much time and talent on materials of so perishable a nature. Surely such writers must have forgotten, if they ever knew, that the cartoons of Raphael, executed on paper in water colours, have already lasted above three hundred years, without being much indebted to the conservative care of their successive owners ; and

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that there are now in the King's Library at Paris many illuminated paper manuscripts of the twelfth and thirteenth centuries, in excellent preservation, of which the materials are all similar to those now used in water-colour paintings. But it must be recollected, that the only material question is the comparative durability of oil and water colours ; neither of which are, like enamel painting, calculated for eternal preservation. Whatever imperfections may still exist in water-colour paintings, they must be allowed their advantages, as they are not, like those in oil, liable to the change in oil itself, of the lead which enters into so many pigments, of the varnish, the dirt and smoke which it acquires, and, above all, of the destructive practices of picture cleaners, which, however reprehensible, originate in the imperfection of the materials of oil pictures. These remarks are not intended to disparage oil painting ; the Society being well convinced of its advantages ; but they feel it due to themselves to give their art the benefit of a fair comparison."

The Society at the time of the Exhibition in whose Catalogue this appeal appeared consisted of seventeen members and five Associates, and, as may well be imagined, it was with some difficulty that a collection of high quality from beginning to end could be put upon the walls. Fortunately the large numbers which Varley¹ and one or two others had been wont to contribute in the infantine days of the Exhibitions were

¹ They were termed Varley's "Hot Rolls," as he could and did turn out a sheaf of them in a day.

CROMARTY

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not present, but Copley Fielding sent thirty-five and Robson twenty-six drawings. Quantity rather than quality must have been the rule, and this is hinted at by a contemporary critic, who in the *Monthly Magazine* styled the show "a dull monotonous repetition of former years' worn-out landscapes." Much difficulty was clearly experienced in filling the room, and one member fell foul of another, stating that this being probable, he had no right to be out in the daytime, but should have been at work for the Gallery.

Only 8000 persons visited the 1821 Exhibition. The 1822 Exhibition was again held at the Egyptian Hall, with even less success, a balance of £40 being turned into a small deficit.

It was once more made clear to the members that if the Society was to continue, larger and more attractive Exhibitions must be contrived. This could only be secured by the addition of fresh blood and a satisfactory permanent place of exhibition. The latter they were at last able to secure in Pall Mall East, in the Galleries which they have ever since occupied, and which they now leased for seven years at a rental of £260 a year.

The greatest obstacle to the success of the venture having been surmounted, the Society was once again enlarged, this time to twenty members and ten associates. Of the new members the most notable name was J. D. Harding.

The entrance of the Society to their new home was the signal not only for a revival of their early prosperity,

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but for a gradual improvement in both position and stability, from which they have never since looked back.

The country was also evidently at this time beginning to shake off the ill effects left by years of continuous warfare. Collectors were coming into evidence, fresh Societies were being started, and the ten years of the reign of George IV., if notable for nothing else, may be regarded as having been certainly more favourable to the advancement of British Art than those which preceded or followed them. It was in this decade that the National Gallery was virtually founded, and it was in 1823 that the first important Loan Exhibition was held, its inception being due to this Society. In the following year the Society of British Artists started on a career which still continues, and at the end of the period (in 1831) the "New Society of Painters in Water Colours" was founded, mainly owing to the old Society's disinclination to elect members, only two out of seventeen candidates having been chosen in 1830, and none the previous year.

This period has been termed the "Golden Age" of Water-Colour Art; for Turner was at his prime, and De Wint, Cox, Harding, Cotman, Copley Fielding, and Hunt were still comparatively young men. William Henry Hunt was elected in 1824, having been rejected the previous year: he advanced so rapidly in his art that those who had belittled his work three years previously elected him to full membership in 1827. Cotman was elected in 1825, free of expense, for he

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was at that time an unsuccessful painter, his pictures not selling.¹

Even the King took notice of water colours, for in 1829 he appointed Samuel Prout Painter in Water Colours in Ordinary to His Majesty.

In the years which compose the period under review, namely that of the Presidency of Joshua Cristall (1821 to 1831), the admissions more than doubled, the balance in hand actually became sufficient to warrant it being invested, the membership increased to 45, of which 6 were ladies, and the exhibited works from 191 in 1821 to 427 in 1832. The sales, too, had mounted up in a most satisfactory manner. In the last year more than 25 per cent were sold before they came into the Exhibition, and another 25 per cent whilst they were there. The drawings evidently did not average a very high price, for over 125 only reached £1500, and a rule was framed that no work should be priced at less than four guineas.

The question of the admission of amateurs as members was at this time settled in the negative.

¹ Yet he brought up two sons to what he called "the same miserable profession as his own."

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QUEEN VICTORIA

Titmarsh, with a valuable gingham umbrella, with a yellow horn head representing Lord Brougham or Dr. Syntax, is seen with his hat very much on one side swaggering down Pall Mall East to the Water-Colour Gallery. He flings down 1s. 6d. in the easiest way and goes upstairs.—THACKERAY's *Lectures on the Fine Arts*.

CHAPTER V

WATER-COLOUR ART UNDER QUEEN VICTORIA

“A TIME of peace and harmony within, as well as of unexampled prosperity.” Such is Mr. Roget’s summary respecting the Society, with whose life we have mainly had to do, during the opening years of the reign of Her late Majesty, and the words might be equally well applied to the profession of Water Colours generally, for whilst “Victorian” Art has come to be regarded with something akin to contempt in these days of more cosmopolitan education, the epithet has not been applied in that sense to Water-Colour Art, which has never looked back, but has throughout maintained a continuous advance.

Her Majesty had not long ascended the throne before she honoured the Society with what may be termed a State visit. It was not the first she had paid, for in 1834, when only fifteen years of age, she had inspected the Collection with her mother, who again accompanied her. The Society’s Minutes record that on her first visit as Queen she was pleased to express herself in most gracious terms respecting the Exhibition, and to purchase certain pictures.

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It is almost needless to add that after her marriage Her Majesty's interest in the Art did not wane, for the Prince Consort's sympathies in that direction are only too well known. A letter of Copley Fielding, the President during the first twenty years of Her Majesty's reign, written in 1854, testifies to Prince Albert's "never failing to make it agreeable to those who accompany him through the Exhibition."

The list of water colourists whom Her Majesty honoured by the purchase of works would be a very large one, but amongst them may be mentioned the names of Callow, Leitch, Fripp, Harding, Haag, Fielding, Prout, Willis, Angell, and Lundgren.

Hardly less important than this royal favour in drawing the attention of the World of Art to Water Colours was the advocacy and criticism about this period of two literary giants—Thackeray and Ruskin. It will be news to many that the former ever posed as a critic of the Fine Arts, but he did so for some time in the pages of *Fraser's Magazine*, under the heading of "Strictures on Pictures" and "Lectures on the Fine Arts."¹ Both authors, it is needless to say, in a very felicitous manner have placed on record the pleasure that the Exhibitions in Pall Mall afforded them. Thackeray wrote—

"Issuing then from the National Gallery—you may

¹ These were addressed by him as Michael Angelo Titmarsh, Esq., to Monsieur Anatole Victor Isidor Hyacinthe Achille Hercule de Bricabrac, for the benefit of the French nation, who knew nothing about the Art of this country—almost as little as we knew of French Art.

BEECHES

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step over to Farrance's by the way, if you like, and sip an ice, or bolt a couple of dozen forced-meat balls in a basin of mock-turtle soup—issuing, I say, from the National Gallery, and after refreshing yourself or not, as your purse or appetite permits, you arrive speedily at the Water Colour Exhibition, and cannot do better than enter. I know nothing more cheerful or sparkling than the first *coup d'œil* of this gallery. In the first place, you never can enter it without finding four or five pretty women, that's a fact ; pretty women with pretty bonnets peeping at pretty pictures, and with sweet whispers vowing that that Mrs. Seyffarth is a dear delicious painter, and that her style is 'so soft.' ”

And Ruskin thus pictures the aspect not only of the spectators, but of the treat afforded them at a private view about this period—

“ I cannot but recollect with feelings of considerable refreshment, in these days of the deep, the lofty, and the mysterious, what a simple company of connoisseurs we were, who crowded into happy meeting, on the first Mondays in Mays of long ago, in the bright large room of the old Water-Colour Society ; and discussed, with holiday gaiety, the unimposing merits of the favourites, from whose pencils we knew precisely what to expect, and by whom we were never either disappointed or surprised. Copley Fielding used to paint fishing-boats for us, in a fresh breeze, ‘ Off Dover,’ ‘ Off Ramsgate,’ ‘ Off the Needles,’ off everywhere on the south coast where anybody had been last autumn, but we were always

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kept pleasantly in sight of land, and never saw as much as a gun fired in distress. Mr. Robson would occasionally paint a Bard on a heathery crag in Wales ; or, it might be, a Lady of the Lake on a similar piece of Scottish foreground, ‘Benvenue in the Distance.’ A little fighting in the time of Charles the First was permitted to Mr. Cattermole ; and Mr. Cris-tall would sometimes invite virtuous sympathy to attend the meeting of two lovers at a wishing-gate or a holy well. But the furthest flights even of these poetical members of the Society were seldom beyond the confines of the British Isles ; the vague dominions of the air, and vasty ones of the deep, were held to be practically unvoyageable by our un-Daedal pinions, and on the safe level of our native soil, the sturdy statistics of Mr. De Wint, and blunt pastorals of Mr. Cox, restrained within the limits of probability and sobriety alike the fancy of the idle and the ambition of the vain.” Prout alone was privileged “to introduce foreign elements of romance and amazement into this—perhaps slightly fenny—atmosphere of English common sense.”

Ruskin, of course, was doing more than this in the cause of the Art in the forties, for it was during that decade that he was engaged upon and issuing the earlier volumes of *Modern Painters*, in which he was using all the strength of his advocacy on behalf of the mightiest water-colourist that the world has seen, but who was still unacknowledged as such.

Another feature in the public recognition of Water-

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Colour Art during the Victorian era calls for notice, and that is the extraordinary development which took place in the prices paid for drawings,—a development which undoubtedly reached an unhealthy height in the seventies, and caused them to be regarded and acquired more from the prospect of their profitable nature as an investment than from their pleasure as a possession.

The instance of Ruskin's ten Turner water colours may be taken as a fitting proof of this increased appreciations in price. In 1842 Turner made ten drawings, for which he wanted a thousand pounds, but even from his best clients he could raise no more than seven hundred and twenty guineas. In 1873 Ruskin sold one ("Lucerne") for a thousand pounds, because "I wished to get *dead* Turner, for one drawing, his own original price for the whole ten."¹

Other cases might be quoted by the score, but one will suffice to show how rapid was this appreciation. Cox's "Welsh Funeral," which most of the authorities would set down as almost the finest water-colour he ever painted, certainly the best of his latest period, was not sold in the Exhibition of 1850. Topham, the artist, afterwards advised an Art Union prizewinner to acquire it for £50, which he did, but he liked it so little that he managed to replace it on Topham's hands. In 1875, a quarter of a century later, persons were scrambling for examples of the artist at Christie's at from one to three thousand pounds each! Such prices were bound to have, and have had,

¹ *Notes on his Drawings by Turner*, p. 75.

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a serious reaction—a reaction which has, however, placed the art in a much more satisfactory condition.

It was, as we have shown, on April 22, 1805, that the first Exhibition of the Society was held. On March 13, 1855, almost exactly half a century later, a break occurred in its history through the death of Copley Fielding, who had been its President for close upon half that period. By the time that these pages come before the public another half century will have almost as nearly run its course. That these later fifty years do not call for as lengthy comment as to the progress of the Art as do the fifty that preceded them, is the best testimony to the continuous prosperity that has attended it, and the vitality which has characterised the Society which is its foremost representative.

English Water-Colour Art had by the fifties of the nineteenth century obtained a notoriety that was becoming world-wide. The Lord Chancellor (Lord St. Leonards) in championing the right of its representatives to a share, in common with those of oil-painting, of the ground that was being distributed at Burlington House, styled it “an Art that had come to a perfection that had astonished the world.” He had ample ground for his assertion, for in the year 1855 a collection of English Water Colours taken abroad for the first time to the Paris Universal Exhibition, had presented to the visitors from all nations the spectacle of a craft concerning which they were to all intents and purposes entirely ignorant. Its pursuit had hitherto been *abandonné volontiers aux pensionnats de demoiselles*, whereas in England it had

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been *cultivé par les artistes de premier ordre*. The French Government not only noticed the Art, but applied for particulars concerning the organisation that fostered it. These were furnished by the Society, and from them we cull the following details as to its constitution at that date. It consisted of 56 professional artists separated into 3 classes, 30 members, 20 associates, and 6 lady exhibitors : all artists by profession, including resident foreigners, were eligible : candidates required a two-thirds majority of the members voting to secure election : members were not restricted as to the number of works exhibited, but associates and lady visitors might only show eight. All were required to send at least one picture to the Annual Exhibition, or they ceased to retain their position. At least two-thirds of the exhibited pictures were usually sold before the close of the Exhibition !

Copley Fielding was succeeded in the Presidential Chair by John Frederick Lewis, who, however, only retained it for three years, namely, from 1855 to 1858. He was followed by Frederick Tayler, who occupied it until 1870. No member of the Society now represents Lewis's Presidentship, and the only artists now living who were elected during that of Tayler are Mr. Frederick Smallfield, who entered in 1860, Sir Francis Powell, who came into the Society in 1867, and Holman Hunt, elected in 1869 (retired). There were, however, many notable artists who have passed away, and whose works added lustre to the Society. Amongst

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them may be noted Birket Foster, Alfred Hunt, Brittan Willis, Edward Goodall, George Boyce, Burne-Jones, Frederick Walker, J. D. Watson, E. K. Johnson, Thomas Danby, and George Pinwell.

When, in 1859, the Government announced that they proposed to divide up the site of Burlington House amongst the representative Artistic, Literary, and Scientific Bodies, the old Society felt that it had a strong claim to participate, and accordingly the members presented a memorial to the Treasury, in which they offered to erect a Gallery at their own cost upon any ground which could be allocated to them, and which, they urged, need only be very moderate in extent. In order to meet objections that were raised when the matter came before the House of Lords as to the exclusive character of their constitution, the Society agreed if a site were given "to extend their numbers and usefulness," "to open their rooms to exhibitors not being members," "to establish schools and classes for the study and practice of water-colour painting." Looking back at these offers, especially that to found schools, it is to be regretted that the Government did not see fit to include the Water-Colour Society amongst the privileged number. But they did not do so, although their claims were warmly endorsed in both Houses and in the Press.

The non-success of the application was, however, beneficial to the Society in one respect, namely, that it brought them to a determination to obtain a greater fixity of tenure in their present home, and this they

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accomplished by acquiring in 1861 the ground lease of that building.

The acquisition of a Gallery from year's end to year's end at once imposed upon the Society the question of what to do with it during the three parts of the year that it was not occupied with its single Exhibitions. Sub-letting had not been a success, and was then and for a very long period afterwards tabooed. Some were in favour of utilising the space with a school and classes, a benefit to the Art which would certainly have added to the standing of the Society. But it can readily be imagined that amongst a body, many, if not the majority, of whom were earning a considerable livelihood from instruction, such a proposal would meet with considerable opposition, and this it did to an extent that has shelved it ever since. Others were in favour of having a second Exhibition, to be held in the winter, and to consist of sketches and studies. These would not only be of instruction, but "interest as evidences of the artists' individuality and moods of thought and feeling. The lover of the minute and elaborate would juxtapose with the dashing and vigorous." The proposal was at once agreed to, and has since been acted on annually. Unfortunately it has long passed out of the category that was first aimed at. Little by little the sketches of a certain section have become more and more elaborated, and the section has grown larger and larger until the winter differs little from the summer, save and except that the original idea of framing the sketches in white

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mounts is still adhered to. It has been urged in extenuation that it is difficult, and perhaps dangerous, to limit an artist's freedom of expression, and that what one would consider a sketch another would call finished. The Press for some years, and until they tired of it, constantly drew attention to the change that had come over the spirit of the winter show, and members have gone so far as to lament that the Society itself did not insist upon its only including genuine sketches, a suggestion by one prominent artist being that "if the Society expressed its wish to the hangers that all really genuine studies and sketches should be placed in prominent positions, and all made up or highly wrought works shelved, an improved state of things would soon be seen."

Various events in the sixties show the attention that Water-Colour Art was now receiving. Schemes were afloat having for their object amalgamation either with the Royal Academy or with the Institute of Painters in Water Colours, but in neither case did the older Society evince any desire to entertain the proposals made. As Mr. Roget says, at this time practitioners in water colours continued to multiply outside the doors, and to clamour for further extension of the Society, an extension which was only met by a slight increase in the members' list during the fifteen years between 1855 and 1870 of ten (four members and six associates, making the total up to fifty-eight). With only twenty elections in twelve years a new combination was bound to come, and it took the form of an Exhibi-

DIWAN-I-KHAS, DELHI
REGINALD BARRATT—*Page* 80



Ernest Barrett, Delhi, 1902

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tion in 1865 at the Egyptian Hall, Piccadilly, under the management of twenty-six artists and amateurs, and with the security of 102 guarantors. The proper title of the show was the "General Exhibition of Water-Colour Drawings," but it came very soon to be termed the "Dudley Gallery," the name having been attached to the rooms from their having been some years previously occupied by Earl Dudley's paintings by the Old Masters. The success of the venture was assured from the first, for no less than 1700 drawings were sent in, and over 500 were hung. Of exhibitors during the life of the original combination—that is, between 1865 and 1882—no less than forty-four subsequently found a place in the Royal Society, and twenty-two of them are amongst those whose biographies are included in this volume.

To retrace our steps for a moment, the year 1864 was marked by the death of William Hunt, who may be said to have been the earliest practitioner in water colours of realistic work, and the election of two members who were to influence Water-Colour Art in their different ways to a degree that had hardly been attained by any of their predecessors since the days of Turner. These two were Edward Burne-Jones and Frederick Walker. It is said that the mediæval rendering of legends by Burne-Jones so staggered some of those who had grown up with the more vapid classicism of early Victorian Art that they could never get over their disapproval of the style. Certain it is that after a tenure of membership for a few years he seceded

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from the Society owing to a difference of opinion which arose concerning one of his drawings. In 1886 he again became a member by request, but by that time he had not only found other channels for the display of his Art, but had obtained for it a world-wide fame. The work of Frederick Walker was novel not only in its application of idealism to everyday life, but in its methods, concerning which we shall have occasion to speak later on. Probably at no election has the Society shown its prescience more than in that of Walker, for only one picture of his had been exhibited before that event, and that had been skied at the Royal Academy. In two years' time he rose to full membership, but not until four years after that did he receive special recognition for his paintings in oil.

The Presidency of Frederick Tayler was one of the few that did not terminate with the occupant's death, for he lived for eighteen years after his retirement in 1871, which took place much against the Society's wish. His name carried back Water-Colour Art to the early days of the century, for as a boy he remembered sketching Lord Byron's dog at Cambridge, and receiving in return a silver pencil case, but this was when he was working for the church as a profession, part of his education for which was curiously enough gathered both at Eton and Harrow.

In John Gilbert, who was elected President in 1871, the Society chose a man who was singularly fitted for the office in many ways, but in none more so than as representative of a group of artists who achieved fame

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by occupying themselves with a branch of Art that has now passed away never to return. We have seen how the earliest "paper stainers," the fathers of Water-Colour Art, gained a livelihood by drawing topographical views to meet a want of the time. As that gave way under the advance of knowledge another fashion came to the front, namely, that which we may style the "Keepsake" or the "Annual" craze. For about the first third of the last century the public called for a constant stream of volumes in which vapid letterpress (written for the most part by authors whose celebrity in the world of fashion was their only claim to distinction) was supplemented by illustrations engraved on steel after drawings specially commissioned for the purpose. By a curious contradiction the illustration was as strong as the letterpress was feeble. Not only were artists of the first rank employed for the drawings,—Turner, Stanfield, Harding, and others, but line engravers whose excellence has never been approached. But fashion again veered round and a new order of decoration came to the front, mainly through the introduction of the illustrated press. For this line engraving was useless both from the material used, the process of printing, and the length of time employed. Woodcutting was the only possible method, and its utilisation in the press changed the fashion throughout the world, so that books ceased to be illustrated in any other way than by the woodcutters' block.

The pioneer in this revolution was John Gilbert. By a fortunate coincidence he happened to be a friend

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of Ingram, the founder of *The Illustrated London News*, and for that journal "he developed an eminently daring, suggestive, picturesque, and playful style of wood engraving, quite novel in the history of the Art, which commends itself by its admirable appropriateness to the nature of the material and to the method of printing."¹ Curiously enough the chief proficient in this new addition to Art were water-colourists—names that occur at once being Birket Foster, Fred Tayler, Frederick Walker, and Pinwell. The work had one disadvantage for those who professed it. Unlike that done for the line engraver, it was placed upon the material upon which the wood engraver was to work, with the result that whilst the originals of Turner, Stanfield, and others have been preserved to us, the thousands of drawings made by the wood-block draftsmen have disappeared under the hand of the engraver. When we learn that the names of the books that were illustrated by Gilbert alone occupy six folio pages in the Catalogue of the British Museum Library, we can estimate what an amount of material was destroyed in this way.

Gilbert in his person represented two other advances made in the forward progress and recognition of Water-Colour Art. Within two months of his election he had the dignity of knighthood offered to him, a distinction that had not been previously enjoyed by the titular head of any other body of artists save the Royal Academy. Within six months of his becoming President he was elected an Associate of the Royal Academy.

¹ *Illustrated London News*, March 16, 1872.

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Hitherto not only had the latter body declined to recognise the Water-Colour and other Societies, but had actually framed a rule that no person could even be a candidate for election whilst a member of the Old Society.

The antagonism caused by such a rule became so pronounced that no member of the Royal Academy had any chance of election to the Water-Colour Society until its abrogation, when a member of the older body, Mr. Dobson, was honoured by being the first to affix the initials of both institutions to his signature. The courtesies which were then inaugurated have hardly been maintained, at all events not with perfect reciprocity. It is alleged that Gilbert, at the time of his election, was not a proficient in oils, but was elected consequently upon his being President. This no doubt is correct, for water-colourists as such have never been honoured by the Royal Academy, although the names of many well worthy of the distinction occur at once to everybody's mind. In contradistinction to this, the names of no less than fifteen oil painters figure on the rolls of the Water-Colour Society.

In connection with the Academy the administration of the Chantrey Bequest has of late aroused sufficient interest to bring about a Parliamentary inquiry, but the evidence thereat of the Academicians in no way showed that they had any desire to include water colours within the category of British Art. It is true that on rare occasions a small sum has been expended upon the purchase of a water colour, but this has always been from

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the Royal Academy Exhibition, which has never been remarkable as a rendezvous of the best examples of the Art. As a fact the acquisitions have been so few and intermittent, being but ten in twenty-eight years, that those now hanging in the National Gallery of British Art are of use only in drawing attention to the remissness of the trustees in this respect.

The advent of a new President in the person of Mr. Gilbert was, as is often the case, the signal for other changes in the direction of progress. Several were inaugurated in Pall Mall, chief amongst them being, in 1873, the institution of Honorary Members, those first selected being Mr. Gladstone, Sir Richard Wallace, Prescott Hewett, J. B. Madou (President of the Belgian Water-Colour Society), and Mr. Ruskin.

To be honoured with the affix of "Royal" is not now so unique a distinction as it was in 1881, for when in that year Her Majesty Queen Victoria showed the interest she had always taken in the Old Society by her permission to add that word to its title, the only other Art body so honoured was the Royal Academy. A further prerogative conferring the rank of esquire upon the members, and consenting to sign the diplomas was but another and more personal mark of her gracious condescension.

Sir John Gilbert worthily maintained the dignity of the Presidential chair to the end of his long life, his work showing but little trace of decreasing power, although, as the nineties came in, he had well passed three-score years and ten.

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When a ruler has lived to a hale old age the choice of his successor is usually practically settled before his decease, but when the members were called together in 1898 after Sir John Gilbert's death the selection was by no means definitely agreed upon, and the most animated contest for the honour that has ever ensued was the result. To those outside the councils of the Society the election of Mr. Waterlow came as a surprise and a new departure, for hitherto the office had been filled by one of the seniors, and the new President had been a member but four years. But time has emphatically endorsed the choice. Progress has been everywhere evident, and if reforms have not been essayed it is because, in the opinion of those best qualified to judge, there has been no need for them.

It has been Sir Ernest's privilege to hold office upon the Society's attaining its centenary, when 1904 looks back with unalloyed satisfaction across the hundred years that separate it from 1804. As figured in Mr. Hopkins' charming device, water-colour art may well pose as a fair woman when compared with painting in oils, and either end the century may well be typified by youth and beauty linking their hands together. Youth has been characteristic of the endeavour, and beauty the dominant aim, of all who have practised it in continuous succession, from the small band that met a hundred years ago in that upper chamber in Brook Street to the imposing body whose works now make such a brave show in the volume before us.



THE OLD WATER-COLOUR SOCIETY

1804-1904

BY

ARTHUR HOPKINS, R.W.S.

THE CORONATION GIFT TO THEIR
MAJESTIES KING EDWARD VII. AND
QUEEN ALEXANDRA, AND THE ARTISTS
WHO PRODUCED IT



TO THEIR GRACIOUS MAJESTIES
KING EDWARD THE SEVENTH
AND QUEEN ALEXANDRA

The happy and auspicious occasion of the Coronation of Your Majesties has prompted us the undersigned Members and Associates of the Royal Society of Painters in Water Colours Your Majesties grateful Servants to dedicate to Your Majesties these drawings as a small mark of our loyalty and affection

Novise

Emm. A. Waterson
President

E. R. Hughes
Vice-President

Arthur Hopkins
Treasurer

L. Alma Lademo

Edw. F. Birtwick

S. T. G. Evans

Arthur Melville

Jr North

John Parker

Thorne Waite

J. R. Wagnelin
Members of Council.

Robert Allan

Robert Little

Wilmo of Dilsbury

L. Smallfield

Edith Martineau

J. Joseph Handwick

Chas E. Fripp

William Fallowe

W. Collingwood

H. Clarence White

Henry Wallis

W. Matthews Hale

Tom Long

Clara Montalba

Hubert von Herkomer

George Clausen

Walter Crane

Walter Duncan

Lawrence Bullard

H. Gillard Lindoni

Tom Brooke

Norman Taylor

A. E. Emshie

Robert Armitage Bell

Maester West

Reginald Barriatt

L. Buckman

Carl Haag

Edward A. Goodall

Ernest Powell

Herbert Marshall

Sam. J. Hodder

Charles Gregory

V. E. Walker

Helen Allingham

Colin Bent Phillip

Arthur Marsh

Walter Phipps

Wm. Wright

Mose Barton

H. S. Hopwood

Mildred A. Butler

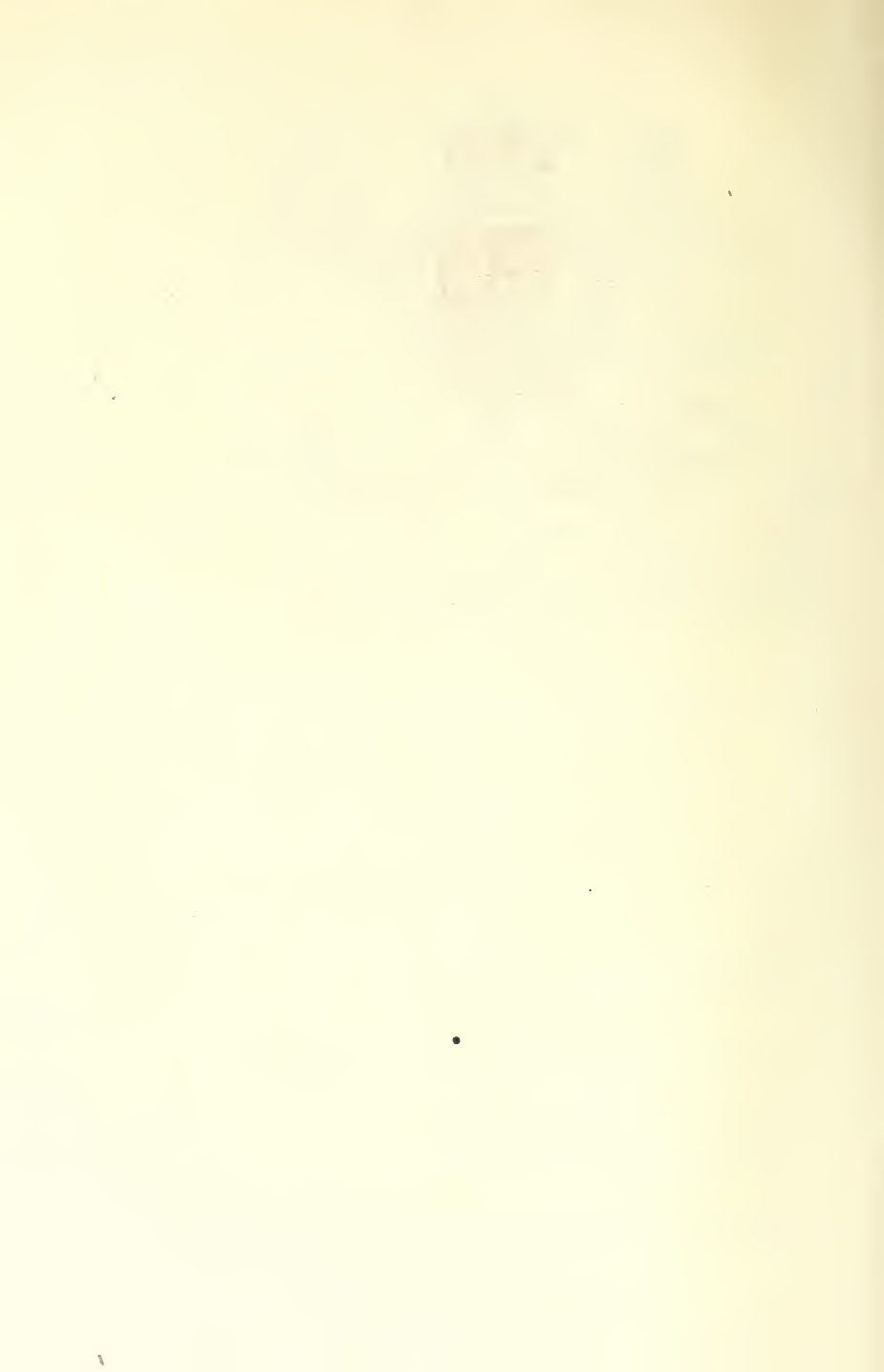
James Paterson

Edith Alexander

Elizabeth Stanhope Forbes

Walter Bayes

Minnie Smythe



CHAPTER VI

THE CORONATION GIFT TO THEIR MAJESTIES KING
EDWARD VII AND QUEEN ALEXANDRA, AND THE
ARTISTS WHO PRODUCED IT

THE Royal Treasures that are stored in the Library and elsewhere at Windsor Castle must comprise as representative a Collection of the British Art of Water Colours as any in the land, not excepting those belonging to the nation, and if the works of the miniaturists in that medium from Holbein, Hilliard, Oliver, and Cooper forwards are included, it very certainly has no superior.

For water-colourists from the Sandbys in the reign of George III. onwards have been the recipients of Royal patronage, and in addition to purchases from individual artists (some of whose names have been already noted (p. 52)), there must be in the Royal Collections many aggregations of work made during Royal Progresses and at Royal Homes, records of the public and private life of the Sovereigns.

In recent years gifts that Royalty has graciously accepted have added much to this completeness.

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Amongst the first of these was the offering in 1887 to Her Majesty Queen Victoria on the occasion of Her Jubilee, consisting of seventy-five drawings by the members of the Society of which we write, and a similar gift by the Royal Institute of Painters in Water Colours; another is the Collection that originated the present volume, and which was accepted by Their Majesties the King and Queen on their Coronation in 1903.

To write concerning the donors of this last-named offering is now my pleasant but difficult task, for whilst the merit of its component parts places it outside the pale of the maxim that one must not look a gift-horse in the mouth, to set down a series of fifty-nine biographies without making some *faux pas* is by no means easy. If *de mortuis nil nisi bonum* must be written, that objurgation applies here with still stronger force, if only because the living are ready in the flesh to take objection. I would, therefore, in proceeding to jot down my memoranda concerning the Artists, ask them to remember the difficulties that beset me, and not to gauge the expression of my feelings, or my value of their deserts, by the amount of verbiage that has been assigned to each. In many cases this has been restricted by the paucity of information they have themselves tendered in answer to my request, conveyed through the hands of the worthy secretary to the Society, Mr. Hayward Butt, to whom my best thanks are due for his kind and ready assistance.

H.R.H. THE PRINCESS LOUISE,
DUCHESS OF ARGYLL, H.R.W.S.

THE Royal Society of Painters in Water Colours has never been unduly prodigal in the bestowal of its favours. There is, for instance, no limit to the number of Associates that may be elected, and temptation must often have assailed the members to add materially to the number of elections and to the strength of the Society when candidates of exceptional fitness have presented themselves. But to its honour it may be recorded that it has always withstood these attacks, and consequently has maintained at a very high level the privilege of election to a place within its ranks.

The same conservative policy has been followed in the election of Honorary Members. In contradistinction to the habit of some learned Societies, the privilege is but rarely and sparingly awarded, and then only for real services to Art, or real proficiency in its practice. Of elections coming under the first of these heads may be mentioned, in our time, those of Mr. Gladstone and Sir Richard Wallace; under the second those of Her Majesty the Queen (when Princess of Wales), H.R.H. the Princess Louise, Mr. Ruskin, and Professor Menzel.

Water Colours have always appeared to be a favourite cult of our Royal Family. The late Empress of Germany's achievements in this way were well known

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to all. The occasions on which the public have been privileged to see Her Majesty the Queen's work have been rarer, and too few ; but in Her Royal Highness the Princess Louise's case the world has been gratified with more frequent opportunities of seeing her talents in different and difficult phases of Art—notably sculpture and water colours. The present is, however, so far as we are aware, the first occasion on which a reproduction of her work, practically in facsimile, has been placed in circulation.

The drawing which Her Royal Highness has contributed to the Coronation Gift is distinguished by a certainty of touch, a simplicity of handling, a harmony of colour, and a refinement in the selection of subject, which places it on a par with any of its fellows, although they are the products of the most talented water-colourists that the world can produce.

SIR ERNEST ALBERT WATERLOW,
R.A., P.R.W.S.

A WELL-KNOWN critic in a recently published volume of essays on Art plaintively asserts that "British water colours are not the thunder and lightning of Art."

They certainly are not, and those that appeal to the sympathies of the greatest number are just those that are farthest removed from inclusion within such a category. Foremost among these may be classed the landscapes of the President of this Society, which always win our suffrages by the tender and quiet atmosphere that suffuses them, by the pearly skies that overhang them, and by the beauty of their form and composition. Such work may not attract the minority who call for the "thunder and lightning" of the "New Art," but it certainly delights "the quiet men and women with simple tastes" whom the author just quoted sets down as "those alone who nowadays collect water colours."

If the form of education which youth undergoes impresses after years with its imprint, that of the President should bear a very heterogeneous mark. For it was indeed varied. Born in London in 1850 (May 24), and passing his early years in intimate intercourse with a father who practised lithography in days when that art had all but ceased to be a living one, his education other than that connected with Art was, after a short spell in England, transferred to Heidelberg.

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Nothing appreciable, so far as Art was concerned, was wittingly imbibed there, so the young man journeyed forward to Lausanne with the intention of learning draftsmanship and painting in the atelier of Bocion, being probably the only English artist who has attained success under Swiss tuition. Maybe he might not have done this had he completed his education there, but upon coming of age he returned to London to the Academy Schools, where in 1873 he obtained the highest prize open to landscapists—namely, the Turner Gold Medal. Studying in the following years almost entirely from nature, but peopling his landscape with figures, his work quickly attracted attention in the Dudley and other Exhibitions to which it was sent, and in 1880 its worth was recognised by the election of its producer as an Associate of the Royal Water-Colour Society.

In succeeding years it looked as if Mr. Waterlow, having attained success in water colours, was to be amongst the small number of artists in that position who had passed over to oils. Certain it is that in the eighties his work in the latter medium appeared to the public to be most in evidence, and its estimation by his brethren of the brush was seen in his election as an Associate of the Royal Academy in 1890. Water-Colour Art would indeed have been a sufferer had this success attracted him entirely Burlington House-wards. Fortunately this was not the case, and some of his most idyllic and beautiful productions came year after year in the nineties to Pall Mall, resulting in his election to full membership in 1894, and without doubt contributing to

THE DAISY CHAIN

ROSE BARTON—*Page 82*



Rose E. Barton.

Sir Ernest Albert Waterlow

his election as a worthy occupant of the Presidential Chair upon Sir John Gilbert's demise in 1898.

Upon His Majesty's accession Mr. Waterlow received the honour of knighthood, and in 1903 became a Royal Academician.

Sir Ernest has given the following as his principal water colours of late years:—"A Pool among the Hills," 1898 ; "Suffolk Pastures," "Dawn," 1899 ; "The Wind-swept Hill," "Weston Mill, Berkshire," 1900 ; "Hemingford Mill," 1901 ; "Across the Meadows to Christchurch," "The Mists of Early Autumn," 1902 ; "The Upland Road," "Warkworth Valley," 1903 ; "Sheltered Pastures," 1904.

SIR LAWRENCE ALMA-TADEMA,
R.A., V.P.R.W.S.

LORD CHANCELLOR TADEMA! By no seemingly possible chain of circumstances could the personage whose name figures at the head of this notice have come to occupy the woolsack and to be the Keeper of the King's Conscience. But why not? Fifty years ago it would not have seemed a greater impossibility than that his place would, within a similar space of time, be amongst the "Immortals" in England, France, and Germany. Indeed, it would not have been so much of an impossibility; for in his youth Sir Lawrence was destined for the Bar, and it is certain that the genius which in him is so wedded with perseverance would have brought him to the highest position in whatever profession he sought for it.

England in that event might have been the poorer, for probably the predestined destiny which determined that he should be an English Academician might not have been so cogent in compelling him towards the English Bench, but have felt it its duty to keep him as a lawgiver for the land of his birth. But had it decided in favour of our country, Sir Lawrence's genial presence, his ready wit, and his love for justice would have made him as popular a judge as he is an artist.

Sir Lawrence's life has found so frequent a place in art literature that it would be surplusage to repeat it

Sir Lawrence Alma-Tadema

here. An enumeration of his honours alone, and of the Academies that, unsolicited, have elected him, and the countries that have decorated him, would take up all our space. Here we have to deal with merely one aspect of his work—namely, that in water colours.

These we do not see as often as we could wish ; their rarity may, I imagine, be due to the non-appreciation of the public, or, perhaps, one should say to the failure of the public to gauge their commercial value. John Lewis, whose work, in its elaboration, and the fastidious care with which it was produced, resembled in many respects that of Alma-Tadema, gave it as a reason for not painting oftener in water colours, that he could not afford to earn in that medium £500 when in oils he could obtain double that amount. And no artist who has the business instincts that are necessary to success in any profession, can disregard a paradox that estimates his work in water colours at half the value, or less, that it does in oils, although every condition in the two is equal.

But their very rarity should give to the specimen of Sir Lawrence's work which is exhibited here a special value. A foreign critic of distinction has been good enough to say that "among all the beautiful things in this world there are few so beautiful as English girls," and this remark was elicited from him in a criticism of Sir Lawrence's pictures in which he "introduces these women of lofty and noble figure with golden hair, these forms made for sculpture without any kind of beautifying idealism." Such a type is present in the King's

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water colour, and it is no secret that the model which drew from the German critic the eulogium we have quoted is the artist's very talented and beautiful consort.

Sir Lawrence has been good enough to write down for inclusion in this volume a list of what he considers to be his principal pictures. They are :—"Faust and Marguerite," 1851 ; "Last Roses," 1873 ; "Autumn," 1874 ; "The Tragedy of an Honest Wife," 1875 ; "Sponges and Strigils," 1879 ; "A Solicitation," 1880 ; "Pandora," 1881 ; "A Priestess of Apollo," 1881 ; "Between Venus and Bacchus," 1882 ; "Xanthe and Phaon," 1883 ; "Calling the Worshippers," 1892 ; " 'Nobody asked you, Sir,' she said " 1896.

EDWIN ALEXANDER, A.R.W.S., A.R.S.A.

THE great majority of the visitors to the Old Water-Colour Society's Exhibitions derive their pleasure mainly from their expectancies being satisfied. Unlike the shows to which the art of outsiders is admitted, there is but seldom a chance of a surprise, either in the method or the subject of the exhibits. They know to what haunts their favourite painters will have gone for their subjects, and they are equally cognisant of the methods by which they will have translated them. Hence a seasoned *habitué* of the Private Views almost arrives at the point of resenting anything startling or novel with which either an unexpected digression on the part of a Senior, or ambition on the part of a newly elected Associate, may arrest him.

No such resentment could, however, be cherished against Mr. Edwin Alexander when, upon his election five years ago, he struck several novel notes in his methods of rendering animal and still life. The old stager doubtless closely scanned the material on which the foundation of the drawing was laid, and was inclined to be captious and critical concerning the admissibility of anything except the Whatman or Creswick on which Cox and De Wint had built up their successes, and he probably failed to see why the Japanese should be imitated in the use of silk or fabrics. But any objections on this score were more than counterbalanced by

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the perfect draftsmanship, and such an one would lament that Ruskin was not alive to laud at its worth the living realism with which the sheen on the dove's breast or the down on the seed-pods of the thistle had been set out for his delectation. No bird or flower of William Hunt's in all its glory was so marvellously portrayed as some of these. The world of fashion in such things may not as yet have marked them as its own, but the time is not far distant when its recognition will most assuredly come to their creator.

Mr. Alexander's artistic talent is hereditary, his father being a well-known animal painter and a member of the Royal Scottish Academy. Born at Edinburgh in 1870, our artist passed his schooldays in Edinburgh, but like all young Scotsmen contrived to spend a portion of them in a Parisian studio. He has had the exceptional fortune to be elected to this Society before he was thirty, has been honoured with an Associateship of his father's Academy, the Royal Scottish, and is a member of the Society of Scottish Artists.

The list of his principal exhibited works is naturally at present not a lengthy one. Those he selects are :—"Pigeons," R.S.A., 1889; "Poultry," R.S.A., 1893; "Peahens and Chickens," R.W.S., 1900; "Peacocks," R.W.S., 1902; "Dead Heron," R.W.S., 1903; "The Eye of the Wilderness," Liverpool, 1903.

Living in the Heart of Midlothian, his work is chiefly out of doors, as are his recreations, which consist in the main of golfing and fishing.

ROBERT WEIR ALLAN, R.W.S., R.S.W.S.

SIENA is an ideal place for an artist in early October ; for the weather is perfect, the vintage is in full swing, the sunsets are magnificent, and the living is cheap. Yet few of our painters or our countrymen journey thither at that time of year, and it came as a surprise to the writer to encounter Mr. Allan in that month last autumn bearing his water-colour kit along the Via Cavour, bent on limning groups of market-folk in the Piazza del Campo. The surprise was, no doubt, in a measure due to preconceived notions as to this artist's sympathies. One had saturated one's memory with his pictures of the wild North Sea and Scottish fisher-folk, and had forgotten that he had associated himself with sunnier climes even than Tuscany, and a dozen years ago, at least, had given to the world animated and colourful portraits of Delhi and other Indian cities. For Mr. Allan is not a stay-at-home artist, who vegetates every summer at the same haunt and presents the world again and again with slightly varying themes of a single spot and aspect of nature.

His art life has been otherwise disposed. The son of a Scottish publisher, born at Glasgow on the 11th of November 1851, his early training was sought for in his native city, and with a completeness that secured for him a place on the walls of the Royal Academy with an oil painting, "Waiting for the Tide," in 1875. But,

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like most of his comrades of the "Glasgow School," he believed the Mecca of a student to be Paris, and thither he went in 1875, and there he stayed no less than six years, working in the atelier of Julian, and at the École des Beaux Arts under Cabanel. He did not, however, during this French apprenticeship lose the hold he had already obtained on the English and Scottish Exhibitions, and to them he sent not only oils but water colours, in which latter medium he has since mainly worked.

But the work by which he first attracted the attention of the public was the "Funeral of Carlyle," on that wintry day in 1881 so typical of the rugged old philosopher. The cheerlessness of the scene was so skilfully rendered on canvas by the artist that it made a considerable impression when it was exhibited in the Royal Academy and elsewhere.

On leaving Paris in 1881 Mr. Allan settled in London, where he has since resided. He is a member of the Royal Scottish Society of Painters in Water Colours, and one of the six landscapists who have combined to exhibit annually at the Egyptian Hall with so much fitness of purpose and effect. Examples of his work are to be found in the public galleries of Manchester, Leeds, Aberdeen, Sydney, Dunedin, and Melbourne; and he gained medals at the two last Expositions Universelles of Paris.

Mr. Allan's most representative works are:—"Funeral of Carlyle"; "Way Enough," purchased by the Manchester Corporation; "Oudeypore, India,"

VENETIAN CANAL

WALTER BAYES—*Page 84*



Robert Weir Allan

1892 ; "Lahore," 1893 ; "The Queen's Jubilee Procession, 1887" ; "Château d'Amboise" ; "Making for Home, All Hands on Deck" ; "When the Harbour Bar is Moaning" ; "Lowlands of Holland" ; "Drawn up for the Season," 1902 ; "The Ebbing Tide," 1902 ; "Service in a Sikh Temple" ; "Street in Delhi" ; "Wild North Sea" (R.A., 1897) ; "North Sea Coast," 1903 ; "Fresh from the Sea," R.A., 1900 ; "When the Boats come in," R.A., 1901.

Mr. Allan was elected an Associate of the Society in 1887, and a full member in 1896.

HELEN ALLINGHAM, R.W.S.

MRS. ALLINGHAM's life has so lately formed the subject of a memoir,¹ which, probably, many of the purchasers of this volume may have already glanced at, that the necessity for any lengthy notice either of her life or work in these pages may be deemed to be a superfluity.

But, if only for the sake of completeness, some details must be included concerning a member who for more than a quarter of a century has added charm and beauty to almost every one of the Society's Exhibitions.

No lady's election to the Society can have fitted in with more opportuneness than did that of Mrs. Allingham ; for it occurred within a few months of her marriage, and her diploma might almost be deemed a wedding gift of her late Majesty. It has been said that marriage spells ruin to an artist's work, and there is not wanting evidence that such is sometimes the case, and, may be, that is the reason why so many paintresses would appear to demur to entering the wedded state. But Mrs. Allingham has found it possible to undertake the cares of motherhood without their interfering in any way with her work. Not only so, but she has made of her children delightful models, and round the house in which they were reared she has found subjects of cottage and countryside that have competed even with the productions of that prime favourite of the public,

¹ *Happy England*, by Helen Allingham and Marcus B. Huish (A. and C. Black).

Helen Allingham

Birket Foster. What lady, after this, need be scared from entering the married state by a fear of her artistic perceptions being blunted or distracted by so doing.

Mrs. Allingham is of Scottish descent, her maiden name having been Paterson. She was born on September 26, 1848, near Burton-on-Trent, Derbyshire, her father being a medical man. She was educated first at the Birmingham School of Design, and afterwards in the Royal Academy Schools, where she came under the notice of Leighton, Millais, and Frederick Walker. Like many others, she sought for, and found, a livelihood, to commence with, in black-and-white work, which she was fortunate enough to obtain from *Once a Week*, and *The Graphic* then just starting. As Helen Paterson her name will also be found as the illustrator of works by Miss Thackeray, Charles Reade, Hardy, and Mrs. Ewing. In 1874 she married Mr. Allingham, the poet, and through him was thrown into a literary and artistic circle that included Carlyle, Ruskin, Rossetti, Browning, and Tennyson. Her marriage took place in 1874, and in the same year she gained admission to the Royal Academy Exhibition with her water colours, to be followed by her unanimous election to the Royal Water Colour Society in 1875. Ladies were not admitted to membership until 1890, when she was at once raised to full rank. Although Mrs. Allingham has held Exhibitions from time to time elsewhere, she has been a most constant exhibitor at the Old Society, having missed only on two occasions, one being due to her mistaking the date for sending in.

REGINALD BARRATT, A.R.W.S.

ALTHOUGH Art numbers the medical profession amongst the most devoted of its admirers, that body does not appear to have allowed many of its offspring to embark upon Water-Colour Art as a livelihood. There are, of course, notable exceptions, but Mr. Reginald Barratt, so far as I can gather, is the only one of the artists whose memoirs find a place here whose father belonged to that distinguished body, and even he did not select the graphic arts in the first instance. For, like other members of the Society, his first intentions were towards architecture, and with that end in view he studied for some time under Mr. Norman Shaw. He did not, however, proceed with the examinations necessary to admittance to that profession. The dry, colourless draftsmanship of architectural plans became irksome to him, and temptation soon beset him to cover them with light and shade, air and colour. To this he succumbed, and the usual sequel came in a passage over to Paris, where he allied himself successively to the studios of Lefevre and Bouguereau, in whose teaching architecture played a very subordinate part to that of the figure. The influence of the first named may not be apparent in Mr. Barratt's work, but that he owes some of the pearly delicacies that distinguish his colour schemes to Bouguereau's beautiful sense in that direction would appear to the writer to be self-evident.

Reginald Barratt

Mr. Barratt has confined himself almost entirely to Oriental and Italian architecture, and has portrayed it under Indian, Egyptian, and Venetian skies.

The Divan-i-Khas, or private Hall of Audience of the celebrated Delhi Palace, which is the subject of Mr. Barratt's gift to their Majesties, contains in its arches the well-known lines—

If on earth be an Eden of bliss,
It is this, it is this, none but this.

Mr. Barratt was born in London on July 25, 1861, and was elected to the Society in 1901.

Mr. Barratt's principal water colours have been :—
“Abu Simbel,” 1889, for the late Khedive ; “Court-yard of the Ducal Palace, Venice,” Manchester Corporation Gallery, 1900 ; “The Strozzi Chapel, Florence, and S. Miniato, Florence,” for the late Queen, 1887 ; “Bathing Ghats, Benares, Fatehpur Sikri, Agra,” for the King, 1895 ; Mooled Ahmadee, Cairo, and Bagdad, in Australian Galleries.

ROSE BARTON, A.R.W.S.

ALTHOUGH to Ireland we owe the most talented lady artist of the Victorian era in oil painting—namely, Lady Butler—the sister isle has not given many noteworthy pledges to Water-Colour Art, if we except Miss Rose Barton, Miss Mildred Butler, and Miss Mary Barton, the two former of whom very well and sufficiently represent their country in this Collection. Curiously enough, Miss Barton has not, like her namesake, won her claim to distinction through a delineation of the infrequently selected beauties of her country—maybe because the Hebrew tradition is true even in her case, that a country is not without honour save in the eyes of its own children. Yet Miss Barton is very thoroughly Irish; for, born in Dublin, on her father's side she hails from Tipperary, and on her mother's from County Galway. It is indeed remarkable that the unmatchable and almost unpaintable delights of colour which the humid atmosphere imparts to the mountains and landscape of the West Country of Ireland have apparently not had for her a fascination equal to that of the fog-haunted streets of an alien metropolis, for which she has long conceived an affection, and through which she obtained her election to this Society in 1893.

Born on April 21, 1856, she studied in London under that admirable teacher, Paul Naftel, himself a member of the Society, but unlike him she has not con-

Rose Barton

finer her attention solely to landscape—street scenes, gardens, and child portraiture being mostly affected by her.

Looking at Miss Barton's gift to the King, we are reminded that to the humanely and economically disposed child the construction of a daisy chain is one of the most serious occupations of life, and the artist has consequently very properly clothed her little girl with a cast of thought well befitting the importance and delicacy of the task. A child who has no thought for the feelings of a daisy, and knows that there are scores of other blooms to take the place of any of which she fails deftly to split the stem, has no such concern as fills the mind of the little one before us. She aims at being a skilful artificer, and her path, we may be sure, will not be strewn with unfortunate blooms, compelled to part with their lives without even the consolation of figuring as a child's decoration. When Miss Barton can give us such charming little idylls as this, we can well spare her from the task of picturing ugly London streets.

WALTER BAYES, A.R.W.S.

OF all the fifty and nine records of artistic careers that are recorded here, that of Mr. Bayes will probably rank as the shortest and the least eventful. For he has but little to tell concerning either his early life, his past art, or his future aims. He is both reticent and modest—even more so in some respects than concerning his palette, which he sums up in the one word “dirty.”

He was born in London in 1869, the son of A. W. Bayes, a Painter-Etcher, and he received his early education at a “Friends” school and at University College. His art he acquired during a short pupilage under Fred Brown at Westminster, and at Evening Classes at the Technical College, Finsbury.

He was elected to the Society in 1900, where he has since shown work that, as will be seen by the reproduction of his Royal Gift here, is distinguished by individuality both in colour and treatment.

He considers that his principal products up to the present time have been :—1899, “The Top of the Tide” (oil), purchased for the permanent collection of the City of Liverpool ; 1900, “The Two Ponds” (on which he was elected to the Society) and “The Pink Posts—Entrance to a Podere on the Lido” ; 1901, “San Marco by Night” and “Cider Apples” ; 1902, “The Princess and the Peasant” ; 1903, “Rickbuilding” and “Our Village—a Panorama of La Forêt Fouesnant” (oil, R.A.).

SURPRISED
R. ANNING BELL



ROBERT ANNING BELL, A.R.W.S.

IT would be very difficult for one not a member of the elective body to say for which of his many and varied accomplishments it was that Mr. Bell found a place in this Society. For there are some of his admirers who solely have regard to his performances in black and white, as seen in his illustrations to Shakespeare, Keats, Shelley, and other of our great imaginative poets. Again, others judge him by his decorative work, sacred and profane, in relief and in stained glass, which in church and chapel, public buildings, and private houses, is spreading over the British Isles. Curiously enough, it is in a much lesser degree than either of these that he is known by his water colours, by which, presumably, he gained in 1901 his election to the Society.

Water colour is apparently a *métier* that he but infrequently practised before that event, and one which even now he follows with a lesser inclination than some others that I have named. His exceptionally brilliant performance, however, that attracted so much attention in the Exhibition of this spring (1904) leaves no doubt as to the certain success which would follow upon his bestowal of more of his life-work upon it.

Mr. Bell is London bred, but has for some time eschewed the town, preferring a country life where he can follow two of his professedly favourite pursuits,

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gardening and idling. But although he avowedly claims to have a partiality for the latter, its serious profession can hardly have been practised at any time of his career, for few of those whose memoirs find a place here can show a more active and assiduous devotion to Art.

Born in 1863, of parents whom he considers to have had no inclination towards Art, he early essayed the practice of Architecture, perhaps impelled thereto by his uncle, Mr. Samuel Knight, being of that profession. To him he was articled for three years, but during that time the British and South Kensington Museums and the National Gallery were his playgrounds, as they had been during his school-days at University College School. His apprenticeship to Architecture, although of much subsequent use to him in his later decorative work, was not satisfying to his Art tendencies, and after studies at the Westminster School of Art he entered the Royal Academy Schools in 1881, working there until 1886, when he completed his education with a short spell in Paris under Aimé Morot.

Mainly relying at first upon book illustration in pen and ink, he quickly passed on to decorative design, and since 1890 has been one of the mainstays of the Arts and Crafts Society and the Art Workers' Guild. His coloured reliefs have found a place at the Royal Academy simultaneously with his oil paintings; but much of his work in the direction of stained glass, reredos, and panels is neither suitable for, nor acceptable at, the ordinary shows, and those who wish

Robert Anning Bell

to see it can only do so *in situ*, and therefore under favourable conditions.

Principal amongst these may be named :—Reredos, in conjunction with G. Frampton, in St. Clare's, Liverpool ; Reredos in Scandinavian Church, Liverpool ; Panels in Skinners Hall ; Music and Dancing—overmantel ; Panels at back of Communion Table, Park Church, Glasgow ; Reredos, St. Peter's, Lowestoft. Stained Glass in Mostyn House School, Park Gate ; in Bryanston Square Church ; Hambledon Church, Dorset ; and the King's Weigh House Church, Grosvenor Square.

Our artist is one of those who have always felt it their duty to be expositors as well as performers of their art, and many are the students and Artistic Associations that are under obligation to him for instruction and advice conveyed in addresses which he modestly states to be without any literary merit, but merely plain statements of facts.

Mr. Bell's reply to my request for his palette is that it is too uncertain ; for he is, as one may well imagine, always experimenting.

THE LATE EDWARD FREDERICK BREWTNALL, R.W.S.

THAT Edward Brewtnall missed by very little being a great artist was the opinion of most of those who were on terms of intimacy with him. At the outset of his career, when, as one of the staff of the *Graphic*, he was associated with many whose names have since become household words, his talents and his chances were considered to rank higher than those of most of his comrades. And when, only last year, after his death, his sketches were ranged round his studio, there were those who estimated his work as not far behind the highest names in Water-Colour Art. If such was the case, why then did he fail to reach this pinnacle? Those best qualified to speak consider the reasons to be that, especially in his more important work, he was too entirely fascinated and attracted by colour and composition, to the neglect of draughtsmanship, the necessity for which he was too apt to overlook. Certain it is that he was a beautiful colourist, and that he succeeded to admiration in rendering it, notably in the hues of flesh and in sky tints, of which an instance occurs in the drawing which he contributed to the Royal Gift, and which suggests in little that last work of Lord Leighton's, "Clytie," into the subject of which many interpreted a forecast of the fate which so quickly overtook him.

HOPE DEFERRED
THE LATE E. F. BREWTHALL

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

LONDON

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The Late Edward Frederick Brewtnall

Mr. Brewtnall was born in London in November 1846, and was elected an Associate of the Royal Water-Colour Society in 1875, and a full member in 1883. Some time before his death in November 1902 his work had shown symptoms of declining vigour, but this is in no way recognisable in the brilliant little water colour which illustrates it here.

EDWIN BUCKMAN, A.R.W.S.

MR. BUCKMAN, whose name has perhaps been more prominently before the public in connection with his black and white than with his water-colour work, was one of that able body of draughtsmen whom Mr. W. L. Thomas gathered round him when in 1870 he started the *Graphic*. He had previously occupied himself with drawing on wood, his first effort upon that material being sufficiently good to secure for him a place upon the staff of *Once a Week*. This was at a time when so much good drawing that should have been preserved for posterity was being cut away on blocks for that and other periodicals.

Born in 1841, on January 25, his general education was garnered at King Edward's Grammar School, Birmingham, and his Art training at the Art School in the same city—a school which had not at that time the reputation which it has since deservedly achieved. This training he later on completed in France and Italy.

Mr. Buckman's pictures appeared frequently in the Royal Academy Exhibition prior to his election as an Associate of the Royal Society in 1878, but since that date his work has only been seen on the walls of the Gallery in Pall Mall. Their variety may be judged by the following titles, which comprise his principal works :—"The Street Cries of London," "A Tug of

A WINDOW IN THE ALHAMBRA

E. BUCKMAN





Edwin Buckman

War, Army and Navy," "Football," "God's Share," "A Railway Cutting," "Labour," "Preparing Oranges for the Packers—Andalusia."

Mr. Buckman had the honour for some years of directing the studies of Her Majesty the Queen, when Princess of Wales, and of her daughters.

He has also given the world a variety of papers on Art, amongst them being "The Methods of Greek Decorative Work," and "The Decorative Treatment of Modern Subjects."

GEORGE LAWRENCE BULLEID, A.R.W.S.

To exchange the dryasdust habitations of an uncongenial profession such as the law for the delineation of beautiful womanhood, draped, if at all, in classic garments, and placed in the calm and sunny atmosphere which artists would bid us believe was the invariable climatic surrounding of the ancient Greek and Roman communities, is a metamorphosis which few have the good fortune to undergo.

It has, however, come to pass in Mr. Bulleid's case. Born April 25, 1858, the son of a solicitor, at Glastonbury, he was destined from his youth for the law. Having served his articles during the usual term of five years, he passed with honours into the ranks of his father's profession in 1881 and practised thereat for some considerable time. It must, in extenuation, be said that both his parents were not only interested in archæology, but had written thereon, and their tastes were doubtless perpetuated in the son ; for, even whilst learning the intricacies of the law, he devoted all his spare time to Art, working in the evening, first at the West London School of Art and afterwards at Heatherley's.

The erudition displayed in his art, and its being played in a key that was in the main different from that of the majority of those whose suffrages he solicited, led to his early election to the Society of which since 1889 he has been an Associate.

AVE IMPERATOR, PATER PATRIÆ

G. LAWRENCE BULLEID



CLAUDE LORRAINE
MEMORIAL

George Lawrence Bulleid

As will be seen from the following list of Mr. Bulleid's principal exhibited works, they have almost without exception dealt with classical subjects ; but it is possible that in the future the conception of his themes may trend more in the direction of those having a sacred mood :—"For Phaedra's Birthday," 1889 ; "Cynthia's Garden" ; "The Bath," 1890 ; "A Hymn to Eros" ; "At the Temple Gate," 1891 ; "A Morning Greeting," 1894 ; "A Tanagra Image Seller," 1895 ; "Glycera," 1896 ; "At the Well," 1897 ; "A Columbarium," 1898 ; "Going to the Temple" ; "The Armlet," 1901 ; "The Dancer" ; "A Seller of Bronzes" ; "Trimming the Lamps," 1902 ; "Paterfamilias" ; "The Bath," 1903.

Mr. Bulleid lives at Bath, where his pursuits, other than his art, are in the direction of football, fishing, and golf.

MILDRED ANNE BUTLER, A.R.W.S.

THE example set by the election of an Irish paintress in 1893 in the person of Miss Rose Barton, was shortly afterwards followed by that of the lady whose name heads this note, and who comes of an old family whose ancestors have for generations served their country in the Army, and who have had their home at Kilmurry, County Kilkenny.

Miss Butler, like Miss Barton, was a pupil of Paul Naftel's ; like her also she did not follow his choice of landscape, but devoted herself to cattle, birds, and flower gardens. The first named of these she studied in Mr. Frank Calderon's School, and it was upon drawings of this subject that she was elected to the Old Society. She (as in the case of many other successful artists) was for some time attached to the Newlyn School, and Mr. Norman Garstin's studio in particular.

Her principal works have been :— "A Sheltered Corner," R.A., 1891 ; "A High Court of Justice," R.A., 1892 ; "Green-Eyed Jealousy," R.A., 1894 ; "The Morning Bath," R.A., 1896 ; "Beside the Pond," "Dull December," "Loiterers," R.W.S. Election 1896 ; "Raiders from the Rookery," R.A. 1898 ; "Sunshine Holiday," R.W.S., 1898 ; "Ceud Mile Failte," R.W., 1902. One of these, "The Morning Bath," was amongst the few water colours that have been honoured with purchase by the Trustees of the Chantrey Bequest.

A FRUGAL MEAL
MILDRED A. BUTLER



WILLIAM CALLOW, R.W.S

ACTUARIES of Assurance Companies ought to, and no doubt do, deal very lightly in assessing the premiums upon the lives of water-colour painters. It is true that those of them who go afield in pursuit of landscape subjects unwittingly indulge in many imprudences when they find themselves absorbed in the portrayal of some evanescent mood of nature, a mood that doubtless is laden with mischief in the shape of damp and chill ; but, this notwithstanding, they live for the most part to a hale old age, and, what is more, preserve their faculties unimpaired to the end. This is evidenced by the fact that amongst the fifty-nine names which represent Water-Colour Art in this volume there are half a score who have passed three-score years and ten, and four who are the further side of four-score.

Chief amongst these, and the doyen of the Society, is Mr. William Callow, who was born at Greenwich so long ago as July 28, 1812, and is therefore in his ninety-second year, and within eight years of the age of the Society itself.

Mr. Callow's career has been a most varied and interesting one. From a very early age he showed an aptitude for drawing ; and when but eleven an opening with Mr. Theodore Fielding, the engraver, offering itself he was at once placed in it. Two years later he became an articled pupil to learn engraving,

British Water-Colour Art

drawing, and painting ; and, as was customary in those times, nearly three years were spent in pencil drawing and perspective. With Fielding he remained till 1829, when, upon that artist becoming Professor of Drawing at Addiscombe, Callow went to Paris to assist in engraving a work on Switzerland. His sojourn there lasted twelve years, and whilst there he gave up engraving for water-colour painting, residing with Mr. Newton Fielding, who had settled in Paris, their joint drawings being known as Callow-Fieldings.

He was in Paris during the Revolution of 1830, and narrowly escaped being shot, the tricolour cockade worn at that time for safety being still in his possession.

In 1835 he exhibited a drawing at the Salon which gained for him the Gold Medal and attracted the notice of the Duc de Nemours, who shortly afterwards became his first pupil, being followed by the Princess Clementine and the Prince de Joinville. Callow gave his illustrious pupils two lessons weekly, at 8 A.M., for a period of over seven years. Some time previous to this he had secured an atelier, where many members of the old French nobility, as well as several distinguished Russian families, came to him as pupils.

In 1836, acting on the advice of a friend, he sent three drawings to the Old Water-Colour Society in London, and was at once elected an Associate—the only non-resident in England ever elected into the Society.

In 1841 he left Paris, and established himself in London, where he quickly gained a reputation as a teacher of drawing and painting.

CAMPO ST. ANGELO, VENICE

W. CALLOW



William Callow

In 1863, while sketching in Germany, he had the honour of being received by his former pupil, Princess Clementine, who with her husband and family were on a visit to Coburg. Queen Victoria arrived later, and hearing that Mr. Callow was in the neighbourhood commanded his presence with his sketches. Her Majesty not only told him of many places of interest he should visit before leaving the neighbourhood, and herself wrote down the names of them, but also on his return to England sent for him and gave him a commission for several drawings from sketches he had shown her.

The Crown Princess of Russia, who with the Prince had been to Rosenau to visit Queen Victoria, also sent for Mr. Callow and gave him an invitation to Potsdam. He remained there a week, sketching daily with Her Royal Highness, who also gave him an introduction to the King of Prussia, William I. : by the latter he was graciously received and commissioned to paint two drawings of Potsdam and Babelsberg.

Although Mr. Callow's works have been chiefly in water colours, between the years 1846 and 1881 he exhibited pictures in oils at the Royal Academy, and at the British Institution, as well as in the Colonies and in America, at Paris and at Berlin, receiving from many of these medals in gold, silver, and bronze.

He attained full membership in 1848, and it is a remarkable fact that from the date of his Associateship to the present time he has never failed to contribute to both Summer and Winter Exhibitions, the total number of works exhibited exceeding 1500.

British Water-Colour Art

Mr. Callow has lived in the reigns of five different sovereigns, and has known four Queens, three Emperors, and two Kings. It takes one a long way back to note that Thackeray in 1840 wrote of him as "a new painter, somewhat in style of Harding, and better, I think, than his master."

Mr. Callow's preferences amongst the many water colours that he has given forth in the last sixty years are to be found in the following sparse list :—"Naples, from the Sea," ; "On the Riva dei Schiavone, Venice," 1841 ; "Rue St, Honoré," 1851 ; "Grande Place, Lille," 1852 ; "Hôtel de Ville, Brussels," 1856 ; "Santa Salute, Venice," 1869 ; "Mont Richard," 1871 ; "Weighing House, Amsterdam," 1882 ; "Port of Marseilles," 1884 ; "Palaces on the Grand Canal, near the Rialto, Venice," 1886 ; "Entrance to Grand Canal, Venice," 1897 ; "View of the Town and Lake of Lugano," 1899 ; "Dutch Boats running into Ostend—Stormy Weather," 1900.

The Campo Sant Angelo, which forms the subject of Mr. Callow's gift to their Majesties, lies in the centre of the big bend of the Grand Canal, westwards of St. Mark's and somewhat northward of San Stefano.

GEORGE CLAUSEN, R.A., R.W.S.

IT is exactly a quarter of a century ago since entering upon my duties as editor of the *Art Journal*, I had the pleasure of introducing to the extensive public for which that journal catered a picture by Mr. Clausen, "The Harvest of the Sea," which was so much appreciated by Mr. James Virtue, the owner of that publication, and a man of taste, that he acquired it for his own collection. I was sufficiently assured concerning its merits as to describe the work as "admirable" and the author as a "clever young artist rapidly rising into popularity." It was not, however, until nine years later (in 1889), when he was seven and thirty, that the Royal Water-Colour Society, nor until some years later (in 1895) that the Royal Academy, presumably felt his art sufficiently matured to warrant his election to their ranks.

Mr. Clausen was born in London in 1852 (April 18th). His father was a decorative artist, and this may have been the reason for the son's having received his early education at the National School of Art, South Kensington, of which he figures in this Collection as one of the few representatives. From thence he went to the studio of Edwin Long, but whatever he learnt there has left but little impression upon his art. "Struggles and uncertainty" were then, as he says, for some time his lot, and he drifted from London to Holland, and on to France and Paris. The subject of his first picture

British Water-Colour Art

to find a place in the Royal Academy in 1876 came from the first-named country, being entitled "High Mass at a Fishing Village on the Zuyder Zee," and that for the one mentioned as illustrated in the *Art Journal* from Boulogne. Mr. Clausen happened upon Paris at a time when Bastien Lepage was filling the public eye, and he was undoubtedly affected by his masculine and individual work, and to an extent that for a certain time must have militated against the proper recognition of his own products here. However, in 1890 the Trustees of the Chantrey Bequest took the unusual step of acquiring his "Girl at a Gate" from the Grosvenor Gallery, and this put the seal upon his position in England.

Mr. Clausen is wedded to the country, and to the County of Essex in particular, but he admits that the recreation that he most enjoys is an occasional day in town.

Full membership of the Royal Water-Colour Society came to him in 1898.

Mr. Clausen's "Little Farm" in the Royal Gift records an "impression" in a manner that few of the last generation would have attempted. The "impression" clearly was the startling vividness of a white-washed house seen under a bright but low sunset. The building appeared by contrast to be whiter than the horse, whiter than any part of the sky. In reality it probably was neither, but the artist felt that it was permissible to make it so, as the only means whereby the impression could be noted.

A LITTLE FARM

GEORGE CLAUSEN



WILLIAM COLLINGWOOD, R.W.S.

THE scarcity of artists of standing who at the present moment care to add to their income by tuition in Water - Colour Art is remarkable, considering that experience has shown how agreeable it may be, both socially and financially, to its professor. But in the early days of the art there were few who did not endeavour to add a very useful augmentation to the modest amount they were receiving for their drawings—a course greatly benefiting the amateurs, who it may be said, to their credit, did not then consider it befitting to enter the list as competitors by the sale of the products of knowledge so acquired.

Few water-colourists, save perhaps the subject of the memoir preceding this, have been permitted either by their aptitude for teaching or their length of days to give instruction to such a host of pupils as has Mr. Collingwood, who first in the southern counties and afterwards at Liverpool, for more than half a century, was a teacher of Water-Colour Art.

Mr. Collingwood was, like the veteran Mr. Callow, born at Greenwich, where his father was an architect. He received his early education at Christ Church School, Oxford, owing doubtless to his grandfather holding the post of printer to that University. His Art training he received from those splendid masters J. D. Harding and Samuel Prout ; but he also worked

British Water-Colour Art

independently, and carried off several of the medals, much sought after at that time, of the Society of Arts.

At the age of eighteen he commenced to maintain himself by his art ; but to do so he had to combine instruction with practice, and this he first contrived in Hastings and the neighbourhood.

His art underwent a striking change in its mid-career. In his early days he affected the Baronial Hall and other mediaeval subjects, especially interiors, which were then popular in the works of Cattermole, Nash, and others. These in the fifties he renounced for Alpine landscapes, to which he was ever afterwards constant. The Jungfrau, Matterhorn, and Monte Rosa, Grindelwald, Chamouni, Geneva, and in fact all the now hackneyed spots in Switzerland, were portrayed by him long before they were known or appreciated by the multitude. No doubt he did his part in adding to their popularity.

Mr. Collingwood first joined the New Water-Colour Society of which he became an Associate in 1845, and full member in 1852 ; but he seceded in 1855 on being elected to the Royal Society of Painters in Water Colours. Here he had to wait for full membership for over thirty years, only obtaining it in 1884. He passed into the ranks of the Honorary Retired Members in 1901, and died at the ripe age of eighty-four on June 25, 1903. His son, Mr. William G. Collingwood of Coniston, is well known as a painter and author.

Mr. Collingwood contributed to contemporary literature several interesting memoirs of artists such as

THE ADVENT OF DAY
THE LATE W. COLLINGWOOD



William Collingwood

Prout, Harding, and William Hunt, with whom he had been often brought into contact ; but his literary productions, which were not few, had mainly to do with religion and philanthropy, to which he devoted all his leisure time.

“The Advent of Day” illustrates sunrise on the Matterhorn. It was one of the artist’s last productions, and as such is noteworthy as the work of an octogenarian.

WALTER CRANE, R.W.S.

MR. WALTER CRANE is the son of an artist who in his time was a medallist of the Royal Academy, a subject, a portrait, and a miniature painter. Tradition has it that he is also descended from Sir Francis Crane, who in the reign of James I. was connected with the short-lived attempt to establish a tapestry manufactory at Mortlake.

In the artistic profession there is no "goodwill" to transmit from father to son—nothing, in fact, beyond a name—and Mr. Thomas Crane, we may suppose, may be credited with having seen his son's talents, and with recognising that they were so good as to warrant his embarking on a career which had hardly brought to him the fullest measure of success.

Walter Crane was born at Liverpool in 1845, but passed his childhood at Torquay, where as a boy he studied under his father. His parent's premature death in 1859 not only put an end to this connection, but necessitated the son at once doing something to earn his living. To that end he was placed under William James Linton (practically the last of the wood engravers): as it happened, a very fortunate occurrence for both book illustration and the world at large, for at that time the former was in a parlous condition. Photography was sapping its vitals, and it was only kept alive by the products of a few men of exceptional

DEFEND THE RIGHT

WALTER CRANE



Walter Crane

capacity. But these had no voice in the processes or methods employed, which one and all had sunk to a monotonous level, from which there seemed no prospect of resurrection. It was here that Mr. Crane's inventive genius stepped in and at the first essay revived the Art of Illustration by the introduction of decorative treatment, in which grace of line and ornament competed with beauty of colour. These, and the thoroughness thrown into the work, appealed to classes far beyond those for which it was professedly intended, and quickly made Mr. Crane's name a household word the world over.

Such work is naturally, for the most part, outside the scope of our consideration here ; but Mr. Crane, whilst a labourer in all and every material, has always had an affection for water colours. He was one of the Committee of the Dudley Gallery when it filled a place for which there was room apart from the older Societies, and on its dissolution he became a member of the Institute of Water-Colour Painters. He resigned however shortly before his election in 1888 as an Associate of this Society, full membership of which came to him in 1902.

As an experimentalist, which he has been all his life, Mr. Crane's water colours vary constantly in their technique. His work is produced sometimes in pure water colour, sometimes in body colour, sometimes in a mixture of both ; his preference, however, being to use solely either one or other of these methods.

Mr. Crane considers his best works to have been :—

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"The Renaissance of Venus," Grosvenor Gallery, 1877; "The Fate of Persephone," 1878; "The Sisters Three," "Truth and the Traveller," 1880; "Europa," 1881; "The Bridge of Life," 1884; "Freedom," 1885; "The Chariots of the Flowers," 1887; "Neptune's Horses," 1892; "Snow Maidens," 1894; "England's Emblem," 1895; "Britannia's Vision," 1897; "The World's Conquerors," 1898; "The Fountain of Youth," 1900; "The Mower," 1900.

WALTER DUNCAN, A.R.W.S.

THE name of Duncan has long been honoured at the Old Water-Colour Society. More than half a century ago Edward Duncan was amongst that band of marine artists—Stanfield, Fielding, Bentley, and Chambers—who maintained the tradition started by Turner, that in Art, as in War, “Britannia Rules the Waves.” That Edward Duncan’s child should follow in the steps of his father was all the more probable when we learn that his mother was the daughter of a marine painter, W. J. Huggins, who attained to the honour of serving in that capacity the Royal Sailor, King William IV.

But an inherited love for Art has singularly enough not been accompanied in the son’s case by a love for the portrayal of blue water ; and although our artist added to his connection with it by marrying the daughter of Nicholas Condry, a marine painter and a member of the Royal Yacht Club, and his recreations as a youth were boating and swimming, so little have his affections turned to it that not only does he fail to place amongst his principal works a single one dealing with the sea, but a voyage to India and back did not educe from him any seascape of importance.

Mr. Duncan is a Londoner, born in the Hampstead Road on December 5, 1848. His Art education was a thorough one—first at the British Museum, then at Heatherley’s, ending in an apprenticeship of seven years

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at the Royal Academy. His tastes have always been for ideal figure subjects, mainly classical and mediaeval, although lately he has varied them with pastoral landscapes, in which the figures are prominent, and with portraiture.

A second marriage in 1883, to the daughter of Surgeon-Major-General Gascoigne, then quartered in the North-West Provinces, led to a visit to India, extending into two years, the result of which was seen in a "one man show," and in his work exhibited elsewhere in the years which followed.

Mr. Duncan was elected an Associate of the R.W.S. in 1874.

The following is a list of Mr. Duncan's principal pictures and drawings:—"Undine's Farewell" and "Undine's Kiss," 1874; "Undine Rising from the Well," 1875; "Hoodman-blind in the Fourteenth Century," 1876; "Love, Scandal, and Politics," 1877; "Le Jardin d'Amour" and "La Belle Dame Sans Merci," 1879, at the R.W.S.; "Portrait of Edward Duncan," R.W.S., 1879, at the R.A.; "Circe," and "Ethel and Juliet;" "Cujus Animam," bought by Professor John Ruskin, R.W.S., 1880; "View of the Himalayas" and "The Bathing Ghats, Benares," 1886; "Jephthah's Daughter," at the R.A., 1887; "Progress of Calumny," 1888; "Shakespeare's Plays before Queen Elizabeth," 1896; "Saint Cecilia," 1898; "Cardinal Wolsey, Patron of Arts and Crafts," 1902, R.W.S.

Not many of the authors of the Royal Gift have

THE FIRST INTERVIEW BETWEEN
ELIZABETH WOODVILLE AND KING
EDWARD IV.

WALTER DUNCAN



Walter Duncan

selected their subjects from royal episodes ; but Mr. Duncan has taken one of the most romantic recorded in history, wherein a Commoner wooed and won a King. The scene took place in Northamptonshire, in the forest of Whittlebury, and the “Queen’s Oak” still stands, under whose branches tradition affirms that Elizabeth Woodville waited, holding her two boys by the hand, ostensibly to ask from Edward IV. the restoration of their inheritance at Bradgate.

ALFRED EDWARD EMSLIE, A.R.W.S.

AMONGST the least obtrusive of the exhibitors at the Royal Water-Colour Society shows must very certainly be numbered Mr. Emslie. By many regular visitors his name will not even be recognised. The reason for this lack lies not in any want of character or of excellence in his productions, but in the fact that for some years past the artist has been engaged on other, and to him, doubtless, more serious, as it is more ambitious, work, some of which has been exhibited elsewhere, and some of which is still in process of completion.

Mr. Emslie is a Londoner, born in Gray's Inn in 1848. In answer to the question as to where he was educated he volunteered a string of places which included one in almost every country that he had visited the world over—a very correct answer doubtless for an artist, or any one else, who is learning his profession, whatever it may be, and always keeps his eyes and his ears open. His more matter-of-fact education was in the Royal Academy Schools, at Heatherley's, and in Paris at the Beaux Arts and at Carolus Duran's. In the French capital, in the eighties it seemed to those who knew him that he would develop into and pass his life as a French artist; but towards the end of that decade he returned to London, and the Academy Juries in 1888 and 1889 found good places for a series of portraits, for the most

THE HAYFIELD

A. E. EMSLIE



Alfred Edward Emslie

part of divines, followed in 1890 and 1891 by others equally successful of Gladstone and Besant. Then he disappeared from Exhibitions for a time, being occupied with two large works, "Passing to Eternity" and "The Awakening," the former exhibited at a private gallery and the latter at the Royal Academy in 1897.

Subsequent journeyings to the Holy Land still further attracted him towards religious subjects, and resulted in a series of nine large canvases exhibited at the Egyptian Hall in 1900, illustrating the theme "God is Love."

If Art has gained by these monumental and serious endeavours, the tenderer pursuit of water colours has suffered through his attentions having been distracted from those charmingly delicate and poetic renderings of nature which once occupied his brush, and which we hope may do so again.

SAMUEL T. G. EVANS, R.W.S.

THE name of Evans has been associated with Water-Colour Art ever since the days when those who practised it were little more than paper-stainers. Both Mr. Samuel Evans's father and grandfather were well-known artists ; and we find the name of the grandfather as an exhibitor at the parent Society in the early days of the nineteenth century, before a place at its shows was confined to members, and of the father as a member from 1828 to 1877.

In spite of this heredity, the career marked out for the subject of our notice was not that of an artist but of a sailor. This, subsequent events have proved, would have been congenial to him. But the associates which his father's interest in Art gathered to his home changed his views. John Lewis, George Cattermole, and Frederick Tayler were individualists in their profession who must each of them have influenced a boy in whom a taste for Art was innate. It is not therefore surprising to find that he gave up all thoughts of the sea, and embarked seriously upon the task of educating himself up to a standard at which he might hope to win a place alongside of the elders with whom circumstances had brought him into contact. To this end, after studying with J. D. Harding, he went to Paris and entered the atelier of Picot. He had not been there many months when the Revolution of 1848 broke

SHORTENING SAIL

SAM. T. G. EVANS



Samuel T. G. Evans

out and the studio was closed. So, returning to England, he worked first at Carey's studio in Bloomsbury, and then as a probationer and student of the Royal Academy.

If, as I said at the outset, the name of Evans has been connected with Water-Colour Art beyond the memory of man, so it has been a household word with Etonians for an equally long period. Three generations in direct descent have held the office of Drawing Master to Eton College, and although the title of "Evans of Eton" has been affixed to the second of the trinity, it might with equal fitness have been ascribed to the living representative of the name; for he was born at Eton in 1829, educated at Eton College from 1841 onwards, and elected Drawing Master to that great seminary of sound learning and education in 1858. Further, he has been intimately connected with every phase of its life for half a century and more. How many of Eton's distinguished alumni owe any smattering of Art that they possess to Mr. Evans's tuition it would be impossible to say, but their numbers must run to thousands. Nor has it been only as a Drawing Master that Mr. Evans has influenced them. He was one of the earliest to join with enthusiasm the Volunteer movement, and as an officer of the Berkshire Battalion was present on duty at the celebrated Volunteer Review in Hyde Park in 1860. His ardour no doubt had much to do with the successful enrolment of the Eton College Corps, of which he had the honour to be appointed first Commanding Officer.

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Mr. Evans was elected an Associate of the Royal Water-Colour Society in 1859, but did not become a full member until 1897. A love for travel has resulted, as his exhibited work shows, in his having drawn many lands, but the spot that has throughout life been his favourite sketching ground is the Thames at Eton.

He considers his principal works to be:—"The Thames at Old Windsor," "Europa Point, Gibraltar," "Rock of Gibraltar from the Spanish Lines," "Returning from Market, on the Trann, Tyrol," "Salmon Leap, Blair Athole," "Via Mala," "Castle of Elz," "Raft Life on the Danube."

The drawing which he contributed to the Royal Gift, by a happy coincidence, takes us back to one of the tasks of the profession which was to have been his—a task which is now practically confined to craft which in themselves usually bear witness to respectable longevity, though not of course equalling that of the subject of this memoir.

ELIZABETH ADELA FORBES, A.R.W.S.

NATIONALITY had, very certainly, nothing whatever to do with Mrs. Stanhope Forbes's election to the ranks of the body with whose members I am now dealing. But had it been known at the time of her candidature in 1899 that she was Canadian born it would assuredly have given additional zest to those who supported her election at a crisis when her kinsmen were aiding us so materially in the struggle in South Africa.

Mrs. Forbes is the daughter of Mr. William Robert Armstrong of the Civil Service, Ottawa, Canada, and is certainly the first Associate elected from that country, as well as the first who has received her primary education on the other side of the Atlantic. It was in New York, at the Schools of the Art Students League, that she learnt the rudiments of painting; but the seeds of the traits which now distinguish it were probably not sown until she joined the colony of American artists who in the early eighties settled in Brittany and sent forth from thence such good work. To drift from Brittany to Cornwall was only natural; but she did so by way of London, finally settling at Newlyn in 1885. Report does not say at which of these centres she first met her husband, who was then working on the same lines and has since been elected an Associate of the Royal Academy.

Oil, pastel, and water-colour painting, as well as

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etching and book illustration, all engage Mrs. Forbes's attention, whilst in addition she acts as co-director with her husband of the Art School at Newlyn. Figure subjects, for the most part open air motives, in conjunction with landscape, imaginative compositions, and portraits are all included as part of her rôle, which even extends on occasions to proficient acting in amateur theatricals.

WE WERE TWO DAUGHTERS OF ONE
RACE

ELIZABETH ADELA FORBES



CHARLES EDWIN FRIPP, A.R.W.S.

AMONGST the earliest water-colourists whom it was the writer's privilege to know was George Fripp, whose character was reflected in his work, as for nigh upon three-score years his one aim and endeavour was to depict the beauty of peace, tranquillity, and sunshine.

The wildest spots in the Highlands under his beneficent influence became tracts for light and shade to play upon, for the eye to dwell upon with delight. And all this serenity was accomplished by the simplest means : to commence with, a pencil outline of the most thorough character, in which every stroke was considered,—so thorough that his friends had a joke against him that he would spend a whole summer over the dry skeleton of a single picture. Then a palette so restrained that it was said that he would be content in heaven with a single colour, if he could get it, but that one must be yellow ochre ; it being from that intractable pigment that his dexterity evolved all his sunbeams.

I have been drawn to speak of the father because the art of the son, whose name adorns the heading to this article, would seem to be in no way “chips from the old block.” The father, I believe, never left the English Isles, and was constant in his affection for a very limited number of painting resorts, principal amongst which were the placid reaches of the Thames, and Scotland round about the Isle of Skye. The

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record of the son shows that he has ever lived with his loins girt, eager to rush to the uttermost parts of the earth at a moment's notice. As a war correspondent for the *Graphic* his record is a notable one :—1878, The Kaffir War ; 1879, The Zulu War ; 1881, The Boer War ; 1885, The Soudan ; 1894-95, The Chino-Japanese War ; 1896, The Matabele War. In years when no fighting was taking place his time has been spent in visiting Japan, Klondyke—doing anything other than passing the quiet home life of his parent.

The contrast hardly ends there, for any procedure more dissimilar than the regularly planned and thought out pencil and brush work of the parent and the hurried and dashed-off sketches of the son can hardly be imagined.

It is hardly necessary to add that these circumstances have prevented Mr. Fripp's work being so well known to the water-colour-world as would have been the case had his lines been cast in quieter waters ; but a "one man show," at which was seen the result of his travels in Japan, testified to his ability to reproduce all the fine traits of his father's productions were he so minded.

Mr. Fripp is a Londoner, born in 1854, and elected as Associate in 1885 ; but he has recently migrated, it is said as a permanency, to the western seaboard of America.

A SKETCH IN NORTH CHINA

C. E. FRIPP



HENRY GILLARD GLINDONI, A.R.W.S.

THE property room of a theatre would hardly appear to be a nursery in which Art, much less Art in its most delicate form, would be happily fostered and come to successful maturity. It was nevertheless in the atmosphere of the property room of Drury Lane Theatre that the subject of this notice was born and nurtured, and it was there that he displayed an aptness for Art that resulted in his taking it up as a career.

Mr. Glindoni is the third of his name who has practised Art in one form or another. His father was a designer of military embellishments at a time when decorations formed a very essential and costly part of a soldier's accoutrements. His grandfather was a property artist, and it was in assisting him at Drury Lane that the grandson became fired with an ambition to educate himself for the higher branches of the profession.

But he had to commence at the very lowest rung of the ladder, as circumstances compelled him to earn his livelihood from the outset. This he did by colouring enlarged photographs during the daytime, and studying Art at night at the Working Men's College. At the photographers where he was employed (Messrs. Lucas and Tuck) Mr. Glindoni met Mr. Seymour Lucas, now an A.R.A., and under his advice he joined the St. Martin's School of Art. Before he was twenty—

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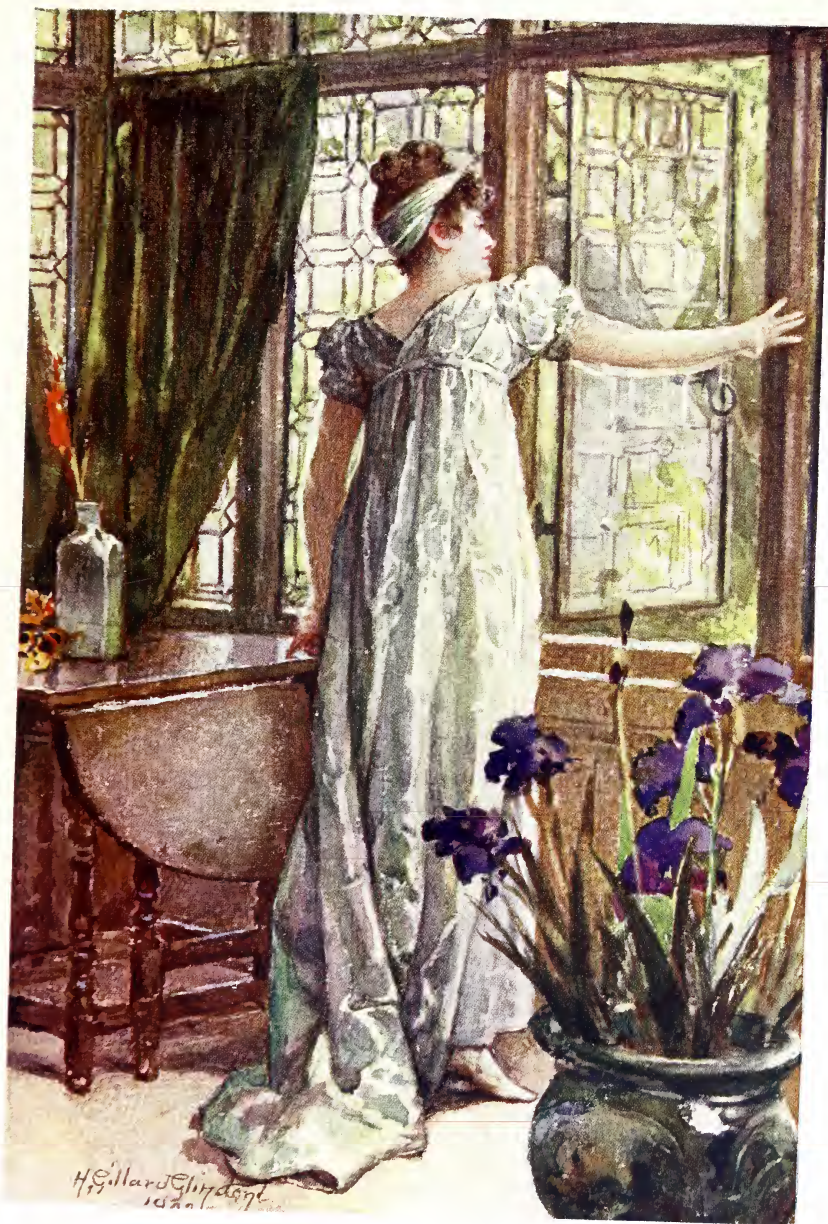
namely, in 1872—Mr. Glindoni was so fortunate as to have one of his pictures accepted and hung at the Royal Academy, where he has since been a constant exhibitor. Besides oil painting, Mr. Glindoni has worked much in black and white for the *Illustrated London News*, the *Graphic*, *Black and White*, and other journals, and he has also made several etched plates after his own pictures. His main water-colours have been :—"Our First Floor Lodger"; "The Conchologists"; "Rent Day"; "Sunshine and Shadow"; "Great Expectations"; "Love Philtre"; "Lady of Lyons"; "Ward in Chancery"; "Nelson's Birthday"; "Spanish Student"; "Faith, Hope, and Charity"; "April Showers"; "Doubtful Customers"; "Touchstone and Audrey"; "Juliet"; "Her Debut"; "Lord of Burleigh."

His principal hobby, that of collecting old military uniforms and shoes, has probably been inherited.

Born at Kennington in 1852, he was elected to this Society in 1883, resigning, upon election, his membership of the Society of British Artists.

ANTICIPATION

H. GILLARD GLINDONI



H. Gillard & Co. Ltd.
1888

EDWARD A. GOODALL, R.W.S.

ONE is, I believe, much too apt to assume that the ease with which travelling can be accomplished nowadays has added greatly to the range and variety of the work which adorns our Picture Exhibitions. But omitting, as a matter of course, places such as Japan, that were inaccessible in the lifetime of the last generation of painters, it is pretty certain that Europe, for instance, was as thoroughly illustrated fifty years ago as it is now—illustrated perhaps to better purpose, for landscape and building received in the water colours of that time, as a rule, much more conscientious interpretation than they do to-day, when matters of detail are too often left to the camera.

I have been led to this surmise by the facts which crop up in the biographies of what may be termed the "Old Guard" of the Royal Water-Colour Society. For instance, in putting on paper a summary of Mr. Goodall's life, I find it should be noted that he has visited Venice no less than fifteen times, that in 1840 he went to Guiana as artist to a Boundary Expedition, and that in 1854 he journeyed for a couple of years to the Crimea for the *Illustrated London News*. Egypt, Morocco, Spain, Portugal, and Italy have also been thoroughly explored by him. Not a bad record of service in the cause of Art, before travel was made as luxurious as it is to-day.

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Mr. Edward Goodall is the second artist of that name who has made his mark ; his father having been one of the masters of that dead cult, line engraving, who translated in enduring fashion all the principal pictures of his era, including many of the most important plates that have been made after the pictures of Turner. Born on June 8, 1819, and educated at the University School of London, he won his first distinction at the age of seventeen, when a large drawing of the Lord Mayor landing at Blackfriars Bridge received the Silver Medal of the Society of Arts.

Passengers from Naples to Ischia or Capri by steamer will remember the Dogana, the subject of the Royal Gift, for it lies just on the opposite side of the Strada del Piliero on the sea-front.

THE DOGANA, BAY OF NAPLES

E. A. GOODALL



CHARLES GREGORY, R.W.S.

MR. CHARLES GREGORY is one of the few artists that our Colonies have given us, and even he is not altogether or entirely Colonial produce ; for he is Cockney born, and Colonial only in that (having first seen light in London in 1850, March 24) he went with his parents in the following year to Victoria, and remained there up to the age of twenty-three, when, returning to this country, he entered the Royal Academy Schools, and there, at Carey's, the Hogarth, and other places, quickly attained a proficiency which made up for his somewhat tardy start as a student. Like so many of his fellows, he worked at black and white for some time, not only for the illustrated papers, but for books and magazines ; and when he did take to colour it was mainly in oils, his work in water colours until his election to this Society being the exception rather than the rule.

It is given to few to attain election to the Old Society under these circumstances, to fewer still to do so in less than ten years after seriously professing Art ; it is also given to a very select number to pass from an Associate to a full member in successive years. This was Mr. Gregory's good fortune, for his elections are dated 1882 and 1883 respectively.

CARL HAAG, R.W.S.

OF all the virile veterans of the Old Society, none can bear away the palm from Carl Haag. Up to the date of his returning to his native country, less than a couple of years ago, his stalwart form and his deep-lunged voice with its cheery German-English accent were as much a notable feature of every Private View as were his productions, which commanded, as they deserved, a foremost position on the walls of each annual show. No one who encountered him, or his work, of late years would have taken him for a contemporary of our late Queen ; yet he was born less than a year after her, namely, on April 20, 1820, and when in 1900 he, at his own request, was placed on the Retired List after a membership of exactly half a century, he was over eighty years old.

England may certainly class Carl Haag among its water-colourists. Although his father was a skilful amateur, and the son studied in many countries, it was not until he came over here and saw an art which at that time was practically confined to England that he abandoned all his previous preferences for its profession. He had before then studied and practised arduously and well at various fountain heads : at Nuremburg under Reindel, at Munich under Cornelius, in Rome, in France, and in Belgium. But when he arrived in London in 1847 he became so enamoured of the, to

UNA SIGNORINA DI MONTENERO

CARL HAAG



Carl Haag

him, new medium of water colours that he devoted himself to it, and with such success that in three years time—namely, in 1850—he, a foreigner, won his way into the Old Society, and three years later, an almost unprecedentedly short interval at that time, to the full rank of member.

His work, aided, may be, in a measure by his nationality, quickly brought him to the notice of the Court. A picture in the Gallery was purchased by the Prince Consort, and he was commanded to attend at Balmoral, where he painted, amongst other water colours, “An Evening Scene, Balmoral” and “The Prince Consort returning from Deer Stalking” for her late Majesty. Several of his sketches also served for illustrations in *Leaves of our Life in the Highlands*.

To judge from the Catalogues of the Exhibitions, it was somewhere prior to 1860 that Mr. Haag first went to the East, whence he subsequently drew so many of his subjects. In 1860 we find him exhibiting “The Ruins of the Temple of the Sun at Palmyra,” and “The Cave beneath the Holy Rock in the Mosque of Omar at Jerusalem.” He was so fortunate as to obtain a firman from the Sultan, at that time a unique privilege, which enabled him to paint many scenes in Jerusalem, amongst them that of “The Cave beneath the Holy Rock,” just named, to which Christians had previously never even had admission. To limn Palmyra and other desert scenes, he lived with the Bedaween tribes *en bon camarade*, learning their names and customs: this, too, at a time when such tourings were much more hazardous

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and consequently much less freely indulged in by the Western world than they are now. Other countries visited by Mr. Haag, and from which he drew contributions, were Dalmatia, Montenegro, Greece, and Egypt.

The distinctions that have been showered upon Mr. Haag have hardly been surpassed by any member of the Royal Society, certainly not by any Member of English birth. They include—Hon. member of the Société Royale Belge des Aquarellistes, 1864 ; Royal Bavarian Cross of Merit, 1872 ; Officer of the Order of the Medjidie, 1874 ; Hofmaler to H.R.H. Duke of Saxe-Coburg and Gotha ; Knight of the Legion of Honour, France, 1878 ; Knight Commander of the Saxe Ernestine House Order, 1887 ; Order of Merit for Art and Science (Saxe-Coburg Gotha), 1893 ; Jubilee Medal of Queen Victoria, 1897 ; Commander of St. Michael, 1900.

The appreciation of Mr. Haag's work has not been solely an artistic one. It has always commanded an exceptional price, whether in the studio, on the walls of the Exhibitions, or in the saleroom.

WILLIAM MATHEW HALE, R.W.S.

THE Public Schools and Universities can claim but few of our notable living artists. Of the seventy or so members of the Royal Academy, but one, Mr. Briton Riviere, has, we believe, the distinction of having had a University education. The Royal Water-Colour Society is more fortunate, as in the persons of Mr. Hale and Mr. Herbert Marshall they have not only representatives of Oxford and Cambridge, but of Rugby and Westminster Schools. The reasons for this lack of University men are not far to seek. At neither Oxford nor Cambridge can a young man who has decided upon an Art career fittingly educate himself in Art at the same time as in letters, for the Universities afford but little opportunity for so doing. Again, education without profession can in the case of but few be continued until one has passed his majority, and a budding artist has but rarely the means to expend some hundreds a year on a University training which may be of little use to him in his future career.

It is very possible, therefore, that in the case of those University men who are now artists the future mapped out for them when they entered college was quite other than that which subsequent events have brought about. And this, we believe, was the case with Mr. Hale, who was born on August 27, 1837, at Bristol—a city to which he has been constant all his life, and whose picturesqueness he is never tired of perpetuating with

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his brush. His education was probably indicated for him on the lines that are usual in the families of clergymen who have the wherewithal to follow them. His father being Rector of Claverton, near Bath, he first attended the Grammar School in that city, afterwards proceeding to Rugby, and then to Balliol, Oxford, of which University he is an M.A. Whilst at Rugby he learnt drawing under George Barnard, whose volume on the rudiments of Water-Colour Art has formed stepping-stones to thousands who have never progressed on the further side. He afterwards worked under J. D. Harding and Collingwood Smith, and for a short while at the Langham Life School; his *début* on the walls of an Exhibition being at the Dudley Gallery in 1865.

From this one would gather that when, in 1871, Mr. Hale was elected an Associate of the Old Water-Colour Society he had only been an exhibitor for half a dozen seasons—a very short period in which not only to attain proficiency, but to pass an ordeal which is not often accomplished at the first or the second attempt. He became a full member in 1881.

Mr. Hales' list of water colours, extending as they do over thirty years, is not a long one. It is as follows:—"Under the Shadow of Ben Slioch"; "A Glen in Ross-shire"; "A Summer Evening in Bristol"; "The Great Rock of Coigach," 1874; "A Lonely Moor," 1878; "Moonrise—A Busy Day in Bristol," 1879; "Venice," 1880; "Florence," 1893; "Gudrangen—Sogne Fjord," 1901; "The Avon below Bristol," 1902; "Westminster," 1903.

THE CASTLE OF VOGOGNA

W. MATTHEW HALE



W. J. Harrison, Huddersfield, 1895

JOHN JESSOP HARDWICK, A.R.W.S.

MR HARDWICK, although the son of a Yorkshireman, was born and educated at Bow, by Stepney, in Middlesex, where he first saw light on September 22, 1831.

Like other water-colourists—Birket Foster for example—he began his Art career as a wood-draughtsman, being in fact articulated, as pupils then were, to a firm, that of Vizetelly of Fleet Street. But although he was fortunate in securing ample work from the *Illustrated London News* and the best of the magazines that utilised woodcuts, his bent was towards a higher form of Art, and in his spare time he was fortunate in obtaining instruction from such varied sources as the Royal Academicians, Redgrave, Herbert, and Danby, as well as Rossetti and Ruskin. The last named he assisted with his classes at the Working Men's College in Great Ormond Street.

Water colours of landscape, and flowers especially when in combination with the woodlands in early spring, are those by which Mr. Hardwick has mainly wooed and won the suffrages of the public. Town life has had little attraction for him, and his principal recreation even at three-score and ten is working in the garden of his home at Thames Ditton, Surrey.

His principal water colours have been :—"In the Woods at Charrington, Surrey," R.A. 1868 ; "The Haunt of the Moorhen," R.A. 1869 ; "Early Spring in

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the Woods," R.W.S. 1882 ; "The Children's Address to Her late Majesty Queen Victoria," 1887, accepted by Her Majesty ; "May and Primrose," 1893 ; "Harbingers of Spring," Moscow, 1898, in the possession of H.R.H. Princess Zousonpoff ; "The King of the Woods," R.W.S. 1888 ; "Primroses," "Springtime in the Woods" (St. Louis), 1904.

Mr. Hardwick was elected an Associate of the Royal Water-Colour Society in 1882.

PRIMROSES AND VIOLETS

J. JESSOP HARDWICK



PROFESSOR HUBERT VON HERKOMER,
C.V.O., R.A., R.W.S.

FEW, if any, of the lives of those with whom we have to do in these pages have had such a combination of stress and success as has that of the artist who shares with Mr. Carl Haag, himself also a Bavarian, the distinction of being the two of German nationality to whom the Royal Water-Colour Society, with a beneficence towards the artists of other countries that does it credit, has opened its doors.

Hubert Herkomer's father was an artist of exceptional skill himself, but in the humble department of wood-carving, which ill sufficed to maintain him and his. In search of better fortune (his native country affording but little opportunity for it), he emigrated in 1851 with his family, Hubert being then but two years old, to America. Fortune did not come, and so the family returned in 1857, not to their native country but to England, where they settled at Southampton. Feeble health and a lack of means prevented the child from having the education which his talents called for ; but he learnt what he could at the School of Art at Southampton, and with so good a promise that in 1862, in his first year, and when only thirteen, he won a bronze medal. As soon as he could he found his way to London, where, with a companion as poor as himself, he lived from hand to mouth, cooking his own meals, working as a mason at South Kensington, and getting small sums for playing the zither in the evenings.

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Ease, if not affluence, came to him, as to so many others, when the *Graphic* was started, and he found himself able to show the world what he could do ; but the full measure did not come until 1878, when he carried off the great medal at the Paris Exhibition with his "Last Muster." His achievement called forth at the time one of Linley Sambourne's best cartoons—a skit on a picture of Briton Riviere's, in which all the Academicians were depicted as geese looking askance at the young A.R.A., who, with his medal round his neck, took the place of the old hat which figured in the original.

The tale of how, since then, fame and honours have come to him is too well known to need more than the slightest reference. The latter alone make up a lengthy list :—Companion of the Victorian Order, Associate of the Institute of France, Officer of the Legion of Honour, Foreign Knight of the Prussian Order pour le Mérite, Maximilian Order pour le Mérite, Knight Cross of Order of Merit, Bavaria. Many of these are doubtless due to his water-colour work which, it is well known, is as much appreciated abroad as it is here, especially as amongst his earliest successes were Bavarian scenes which were exhibited at the Institute of Painters in Water Colours in Pall Mall, of which Professor Herkomer was in the first instance a member.

The dates of his elections as an Associate and full member of the parent Society were the successive years 1893 and 1894.

HEAD OF A BAVARIAN PEASANT

PROFESSOR HUBERT VON HERKOMER



SAMUEL J. HODSON, R.W.S.

MR. HODSON is another of those born and educated within sound of Bow Bells whose biographies are to be found within this cover. He owes none of his taste for Art to his parents ; for both his father and his grandfather devoted most of their lives to a task that can hardly have been flavoured with any Art admixture—namely, that of translating, printing, and publishing the theological works of Emanuel Swedenborg.

Like Mr. Hardwick, whose biography we have been considering, he was fain at the outset to look at Art from the commercial side. Lithography was apparently in those days a step higher in the social Art scale than wood engraving ; for pupils were articulated, not apprenticed, and young Hodson was at the age of fifteen so bound to C. Blair Leighton (the father of the artist E. Blair Leighton) to learn and master the art. This occupation, with aquatinting, and drawing on wood (under J. W. Whymper), was followed by Mr. Hodson for some years after he had completed his articles and his education in Art at the School of Design, Somerset House, Leigh's, and the Royal Academy Schools.

Mr. Hodson has always in preference looked for his subjects in water colours to the other side of the Channel. The list of the pictures which he considers his principal ones demonstrates this—"Les Blanchisseurs de Vannes,"

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1878 ; "Hôtel de Ville and Grande Place, Brussels,"
1887 ; "Market Place, Verona," 1889 ; "Nuremburg,"
1882 ; "Valencia Market," 1883 ; "Corso, Verona" ;
"Old Antwerp," 1883 ; "A Boy's Dream in the Brewen
Room, Antwerp" ; "Venice, an Excitement on the
Riva," 1891 ; "Campanile, Venice," 1892 ; "Toledo,"
1893 ; "Tomb of the Emperor Maximilian—
Insbrück," 1894 ; "Bowling Round—a Ceremony
after a Lenten Public Supper at the Blue-coat School,"
1900 ; "Blue-coat Boys going to Church," 1901.

His love for travel dates back to his student days, when he found means and opportunity to compass France, Switzerland, Italy, Spain, and Belgium. All of these he has visited again and again, and many indeed are the architectural scenes that he has perpetuated, the majority being of places under threat of transformation or destruction. In Thackeray's days delineators of this kind of work were all too many, and he exclaimed against them, "How long are we to go on with Verona, Venice, Lago di so-and-so, and Ponte di what-do-you-call-it? I am weary of them!" But we nowadays could ill spare such records as Mr. Hodson's.

He was elected an Associate in 1882, and full member in 1890.

ABBEVILLE
SAMUEL J. HODSON



ARTHUR HOPKINS, R.W.S.

THE walls of the Old Society, although a very good advertisement of an artist's name to one particular sect of the Art world, are, as may well be imagined, hoardings which are altogether outside the ken of the great majority of the sects which compose an artist's auditory. A successful double-page drawing for an illustrated paper may cause an artist's fame to circle the globe and do more for him than half a century's continuous exhibition even at a Royal Society. Thus it comes to pass that, without any disparagement of Mr. Hopkins, his name is better known as a contributor to the *Graphic*, the *Illustrated London News*, *Punch*, and as an illustrator of serials, than as the creator of water colours in which the human figure, skilfully and gracefully portrayed, is combined with successful achievement in land and seascape; the artist's endeavour being to suppress any personal affectations, which, however, does not prevent the ostentation on occasions of his fondness for beauty in the fair sex.

Mr. Hopkins is London born, and considers that he had no artistic forbears. Born in 1848, his education was at the Royal Academy and in drawing in black and white for many years and for many publishers. He was elected an Associate of the R.W.S. in 1877 and a full member in 1896. He has dabbled to a small extent in literature, *Sketches and Skits* being the principal product of his pen.

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Mr. Hopkins's principal water colours have been :—
“Boys' Paradise” ; “The Genius of the Village” ;
“Signals of Distress” ; “The Plough” ; “The Mer-
maids” ; “Bathing in the Surf” ; “Under the Blossom
that hangs on the Bough” ; “Love's Letter Box” ;
“Sweet Lavender” ; “A Fantasy of the Deep” ;
“Between the Old Home and the New.”

FRESH FROM THE GARDEN

ARTHUR HOPKINS



HENRY SILKSTONE HOPWOOD, A.R.W.S.

To be born and bred in surroundings which have little if any artistic worth, to be destined for commerce, to pass several years in a Manchester merchant's office, and to have the second picture that you exhibit, and that a water colour, purchased by the Chantrey Bequest, is an experience and an encouragement that few artists are destined to encounter. Mr. Hopwood has been so favoured, and he is an illustration of what persistency and determination may effect.

Leicester may claim Mr. Hopwood as her son, although he can hardly be included in that group of talented water-colourists of whom the Royal Institute claims Messrs. Fulleylove, Elgood, and Orrock. His birth at Leicester in 1860 (January 12) was an accident ; for his family were Lancastrians, and it was at Long-sight near Manchester that he was educated, in a Manchester merchant's office that he passed his youth, and at the Evening Life Schools of the Manchester Academy of Fine Arts that he gained the foundation of his Art education. His early leanings had been towards ornamental art, and it was to follow the occupation of a designer that he abandoned commerce. Imagining, and, as the result proved, wrongly imagining, that in the Colonies the best opportunity was to be found for the exercise of his profession, he left England for New South Wales in 1889, and passed two years

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at Sydney. But the opportunities there were insufficient, and he returned in 1891, not to England but to Paris, where at Julian's, under Bouguereau and under Ferrier, he devoted himself to Art, finally taking it up as a profession in 1892. Influenced by the work of Millet, and still more by that of Israels and his Dutch contemporaries, he started producing small pictures and water colours of low-toned interiors, and by these he has since been mainly known. In 1893 he obtained a place on the Academy walls with a water colour "Her Daily Bread," and this was followed in 1894 by "Industry," which, as we have said, was acquired by the Chantrey Trustees. 1896 saw him elected an Associate of the Royal Water-Colour Society.

Mr. Hopwood varies his water-colour work with successful essays in charcoal and monochrome. He lives in Yorkshire, at Hinterwell, where he finds recreation in gardening and whist.

Here is a quartette of pictures he deems his best :—
"Her Daily Bread," R.A. 1893 ; "Industry," 1894 ;
"Motherless," R.A. 1895 ; "Be Thankit," 1901.

DARBY AND JOAN

H. S. HOPWOOD



EDWARD ROBERT HUGHES, R.W.S.

EXHIBITIONS of Victorian Art, from the fifties onwards, have very regularly contained one or two examples of refined, delicate, and beautiful work to which the name of "Hughes" has been attached. This in the earlier decades was the product of Arthur Hughes, a contemporary of Millais, Holman Hunt, and Rossetti, and in fact one of the Pre-Raphaelite Brethren. In more recent years pictures having the same attributes have appeared on Exhibition walls alongside that of the elder artist, and bearing the name which heads this notice. The relationship between the two artists is that of uncle and nephew; and kinship in blood has no doubt been quickened in work by the fact that the nephew learnt the rudiments of his art in his uncle's studio, perfecting there what he had begun in the Royal Academy Schools, and later on in the company of Mr. Holman Hunt.

But if the two kinsmen have been distinguished by a close connection in the "style" of their performances, they have drifted apart in other respects. The elder has latterly more and more confined himself to the domain of landscape, and has limned that almost entirely in the medium of oils. The younger, nowadays only very occasionally, and then as a recreation, leaves the figure for landscape, and practises mainly in water colours.

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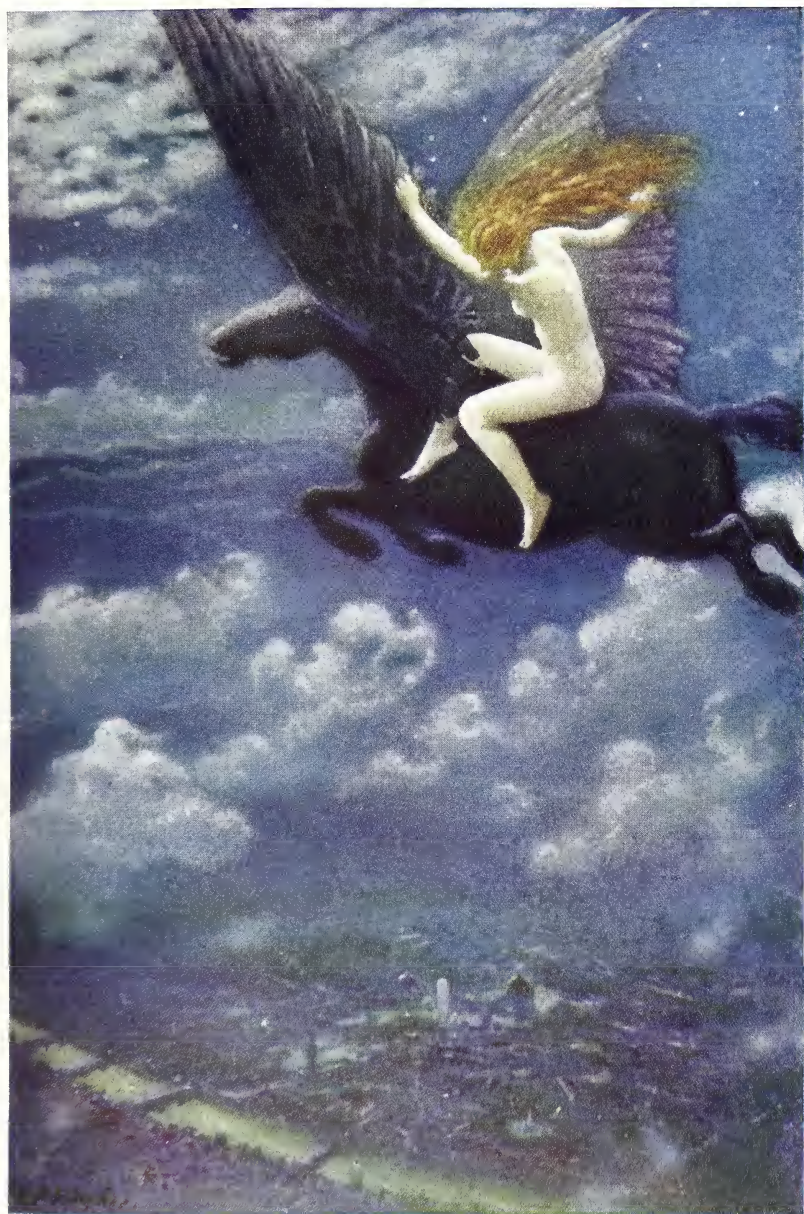
Whilst the uncle prefers English scenes the nephew shows an inordinate affection for all things Italian, draws the majority of his subjects from the literature of that country, has very admirably illustrated some of the little known mediaeval Italian authors,—Masuccio, Ser Giovanni, and Sharparola, for instance,—and whenever he can spare the time indulges in a jaunt to the banks of the Arno.

Mr. Hughes was born in 1851 (November 5), was elected an Associate in 1891, member in 1895, and served as Vice-President from 1901 to 1903.

He is, I believe, the only born Welshman in the Society—certainly the only one amongst those who find a place in these pages.

These are his chief water colours :—“A Rainy Sunday”; “Hushed Music”; “A Careless Shepherd”; “The Poet Gringoire”; “Trifles of this Sort”; “Biancabella and Her Serpent Sister” (from Straparola); “The Shrew Katherina”; “The Fugitives”; “Journey’s End”; “The Princess out of School”; “Bertuccio’s Bride”; “Fra Lippo Lippi”; “The Spinnet”; “Jealous Eyes”; “A Lover’s Quarrel”; “A Coward”; “A Dead Knight”; “A Dream Idyll”; “Tithe in Kind.”

A WITCH
E. R. HUGHES



ROBERT LITTLE, R.W.S.

IN Mr. Robert Little we have another of the many instances of a Scotchman and a landscapist who, with the loveliest scenery at his doors, yet wanders far afield, and only in rare instances depicts the unmatched effects of his own land. Maybe this neglect is to be set down to the spirit of adventure—a spirit that has animated so many of his countrymen and made them the pioneers of civilisation all the world over. In Mr. Little's case too this infection of travel may have been fostered by the fact that his father was a steamship owner of the port of Greenock, and that the son had consequently special facilities for voyaging, and could as readily and cheaply reach the shores of the Mediterranean as he could journey to the metropolis. Certain it is that at the age of seventeen he had visited France, Portugal, Italy, Sicily, Austria, Belgium, and Germany; and before he was twenty, Egypt, Palestine, Syria, Asia Minor, Turkey, the Black Sea, and the Danube were familiar to him. That he should steam up the last named river and thence home by way of Hamburg, either bears out my supposition as to the facilities afforded him, or shows him, which is equally probable, to be much attached to blue water, in spite of his assertion that cycling and walking are the recreations that he mainly affects.

Mr. Little was born at Greenock in 1854 (April 8), and at the age of twelve was hard at work at portraits

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and sketching from nature. There was therefore no question as to what his future should be ; and so first at Edinburgh in the School of Design and the Royal Scottish Academy, and afterwards at the British Academy in Rome in 1882, and in Paris in 1886, under Courtois and Dagnan Bouveret, his education became thorough, and extended far beyond the usual limits, and beyond the time when his work had begun to be recognised on the walls of Exhibitions. These youthful travels and ample studies influenced both his style and his products, and it has not been until the last half a dozen Exhibitions that we have found scenes in his native land such as "A Pastoral (River Clyde)" and "A Jacobite Gathering" having the precedence over "The Janiculum Hill, from Tasso's Garden" and "Rome from Aventine."

Mr. Little became an Associate of the Society in 1892 and a full member in 1899. He is also a member of the Institute of Oil Painters, and since 1885 of the Royal Scottish Society of Painters in Water Colours.

FRÈRE GASTON
ROBERT LITTLE





TOM LLOYD, R.W.S.

THE commercial side of Art has given few pledges to the profession of Art. The reason is not far to seek. A life spent in estimating Art from the aspect of the market that it will command is not conducive to looking upon its aesthetic properties. Nor is a life in which the hazardous and uncertain nature of the cult is constantly in evidence, and in which it is very often brought to one's notice that success is not always to the most deserving, conducive to looking favourably upon a child's determination to pursue that cult. It is therefore highly probable that Mr. Tom Lloyd, being the son of a dealer in the Fine Arts, joined the great company of toilers at Art, not only entirely on his own initiative, but against very cogent persuasion ; especially as it was not until he was of age that he determined upon it, nor until then did anything with pencil or brush to show his ability or his liking for it. Certain it is that he has owed nothing to his connection with the commercial side, and the success that he has achieved as a creator of very popular pictures has been acquired solely by the talent that he has put into them and the faculty that he possesses of gauging the public taste.

Mr. Lloyd is one of many who, having started and worked for some years at oil painting, has abandoned it entirely for the daintier practice of water colours.

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Although, as I have said, he did not put pencil to paper until he was twenty (he was born in 1849), we find him in 1875 obtaining a good place at the Royal Academy Exhibition, and continuing to do so until 1890. His pictures were always well received and hung by those upon whose hands these duties devolved. The titles "Sons of the Soil" and "The Golden Grain" aptly illustrate the subject of his Academy pictures, which consisted of landscape, figures, and cattle, well drawn, composed, and painted. Subjects such as these he has found in abundance, and at their best, in the neighbourhood of Arundel, Sussex, where he has for many years resided. With his domesticity he is well content, desiring no town life and no club, his only recreation being bicycling over the country-side that he loves so well.

ON THE SAND HILLS, CAMBER, SUSSEX

TOM LLOYD

Kim Lloyd 1902



ARTHUR HARDWICKE MARSH, A.R.W.S.

“I HAVE written fifty times, if once, that you can’t have Art where you have smoke ; you may have it in Hell, perhaps, for the Devil is too clever not to consume his own smoke if he wants to, but you will never have it in Sheffield.” Thus wrote John Ruskin, and his dictum would on the face of it appear to admit of no gainsaying. The master’s ire was aroused by the misdoings of Sheffield, but any other great manufacturing centre would assuredly have deserved a similar outburst of wrath. Yet how it has been disproved by facts ! I am now more immediately concerned with Manchester, where, curiously enough, an Exhibition of Mr. Ruskin’s works has just closed after an unprecedented appreciation, and one that would certainly not have been surpassed in the most cultured centre in England, wherever that may be. For at Manchester not only was Mr. Marsh born, but three others of the fraternity whose memoirs I am now writing, each one of whom is a standing protest against the truth of Mr. Ruskin’s self-evident assertion.

Mr. Marsh arrived in that city on January 27, 1842, and was educated at the Moravian Settlement in the suburb of Fairfield. Like several other now distinguished water-colourists, he was destined for architecture, only taking to Art after having served his Articles to that profession. “Cottonopolis” too was

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his training-ground in Art, as he received his Art education at the Academy in that city.

Mr. Marsh's work, like his play, has always been marked by robustness and virility. It can well be credited that a golfer, which he is, would be best at home in such subjects as "Heigh ho! the Wind and the Rain," and "Blow, Blow, thou Wintry Wind," which we find amongst the water colours that he has selected as his most noteworthy. Again, "A North Sea Pilot" and "Lady Macbeth," whilst very different characters, are both types that we recognise as befitting Mr. Marsh's repertoire much more than "Love among the Roses," and "The Harpsichord." These, with "The First from the Lifeboat," and "The Messenger," complete a very sparse list of the most favoured of the works that Mr. Marsh has painted since his election to the Society in 1870.

YOUNG HAYMAKERS

A. H. MARSH



A. H. MARSH
1902.

HERBERT MENZIES MARSHALL, R.W.S.

THE atmosphere of the modern cricket-field appears as yet to be hardly conducive to the fructification of Art, as any one may see who has the entrée of the Pavilion at Lords of the Marylebone Cricket Club, and scans the gallery of art, illustrating the game, that makes an interesting but certainly inartistic show there. But amongst the more modest of the efforts that find a place on the walls is a little water colour in which the colour and sparkle of a 'Varsity cricket-match, on a bright summer day, has been rapidly and admirably sketched in. The *pochade*, for it is little more, comes from the brush of certainly the only artist of note who has represented his University on the cricket-field, and in consequence is entitled to his "Blue." This unique position is occupied by its author, Mr. Herbert Marshall, who, having learnt his cricket at Westminster School, played for Cambridge in the years 1861, 1862, and 1863. In the records of the first of these matches he is described as "a rare good longstop to the fastest bowling," and so good a bat that he scored 76 *not out* in the first innings he played.

He, like many others who have turned aside from the profession, was destined to be an architect, and to that end studied first in Paris in the *atelier* Questal, and afterwards at the Royal Academy, where in his first year he attained that delightful prize—a travelling studentship in architecture. The aim and object of

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the studentship was not, however, achieved in his case ; for the study of architecture abroad, being accompanied as it needs must be by the setting down of a certain number of examples in water colour, attracted his attention to a medium which so engrossed him that upon his return in 1869 he decided to enter the lists as a water-colour painter, a step which soon brought him a distinction which he has since continuously enjoyed.

Herbert Marshall's admirers, who are many, consider that he discovered London. He would be the last to assert this himself. The beauties and interest of London had been noted down for a century or more before Herbert Marshall entered the field as its delineator ; but what he did show to an unobservant public was the beauty and the mystery and the dignity with which that pest "London smoke" invests it. The pungent and gaseous emanations of the asphalt-layers' furnaces, which so greatly irritated the senses of wayfarers already annoyed by the upheaval of the streets, raised for Mr. Marshall a veil that softened the hard lines of ugly buildings, or blended harmoniously with an autumn afterglow. With streets blocked and traffic impeded by a sudden fall of snow he gave a novel rendering to London views which his patrons were eager to acquire, oblivious to their representing actualities at which they had cursed. Not less popular were his transcripts of the great river that runs through the midst of the great city, and whose open expanse afforded him elbow-room for further delineation of his favourite atmospheric effects.

AMBOISE
HERBERT MARSHALL





Herbert Menzies Marshall

His success has, as is always the case, brought into the field numerous imitators ; and this no doubt it is that has caused him of late years to work farther afield, in Holland, France, and Germany, maybe with more pleasure to himself, but certainly not to those who throughout his career have enjoyed his artistic renderings of his native city. His native city, we say ; for although he was born in Leeds, the son of a County Court Judge, he has, ever since his adoption of Art as a profession, been a Cockney.

He gives to our list but five pictures as worthy of exceptional notice :—"Early Morning in Broad Sanctuary," 1879 ; "The Fiery Portal of the East," 1884 (Silver Medal at Exposition Universelle, Paris) ; "Evening on the River, Westminster," 1891 ; "Enkhuysen," 1897 ; "Chartres," 1903.

EDITH MARTINEAU, A.R.W.S.

MISS MARTINEAU considers that in her case a fondness for Art is innate, the heritage of her mother, herself a gifted worker, and a teacher of her children in their nursery days. Her parent's education had for its foundation an unusual basis, but one calculated not only to interest but to arouse in children faculties of invention. It consisted in illustrating in play-hours the books that they read in school. Her Art training outside the home life must have been affected by the migrations of her father in the course of his ministry. He was the well-known Dr. James Martineau, who in turn laboured at Norwich, Dublin, Liverpool, and London. It was during his pastorate at Liverpool in 1842 that Miss Martineau was born, and it was at the Liverpool School of Art that she first obtained regular instruction, following it up with studies at the Royal Academy and at the Slade School.

Miss Martineau had exhibited at the Royal Academy and Institute some six years when in 1888 she was elected an Associate of the Royal Water-Colour Society. Costume pictures and classical subjects, by which she first claimed attention, have of late years given way to pure landscape, and to flowers out of doors and in the fields.

Miss Martineau has been successful on many occasions at the Royal Academy, as the following list

HAMPSTEAD HEATH IN DECEMBER

EDITH MARTINEAU



Edith Martineau

shows :—"A Doubtful Passage" (R.A. 1883); "The Garland," 1884 (R.I.); "The Harp-Lute," 1885 (R.A.); "Touching the Strings," 1886 (R.A.); "A Harp Accompaniment" (R.A. 1887); "Two and One," 1888 (R.W.S.); "Oranges" (R.A. 1889); "Potato Harvest" (R.W.S. 1889); "Bringing Father Home" (R.W.S. 1891); "Springtime in the Isle of Wight" (R.W.S. 1892); "The Vital Question" (R.W.S. 1894); "Nursery Rhymes" (R.W.S. 1895); "Field of the Cloth of Gold" (R.W.S. 1897); "Breakfast in the Fields" (R.W.S. 1898); "The Pink Fairy Book" (R.W.S. 1899); "A Carpet of Primroses" (R.W.S. 1901).

ARTHUR MELVILLE, R.W.S., A.R.S.A.

“THEY brought water colours of amazing ability, vivid and sparkling in technique, and bold to audacity. Almost all of them seemed to be born colourists who had been gifted with their talent in the cradle.” Thus wrote the Keeper of the Prints at the Pinakothek when, in 1898, the Glasgow artists filled a Scottish Gallery at the Munich Annual Exhibition. Doubtless, to one whose eyes were accustomed to black and white, the fantasies of colouring and form were sufficiently startling; but Herr Muther’s remarks are certainly not too strong for the products of the “Glasgow Boys,” of whom in water colours the recognised head is “King Arthur” Melville.

Mr. Melville was born in 1858 (April 10), and has received practically all his education abroad. He went to Paris in his teens, where he founded his education on the styles of Gerome and Meissonier, a very useful basis for one who was destined to be an Impressionist of the Impressionists. Passing thence to the south he naturally looked at the work of Fortuny, but whilst he probably took hints from his colouring he evidently disregarded his technique to the point of disdain.

Although he resides in London and spends his leisure in golfing, northern Africa and the parts about Tangier have occupied his brush to the exclusion of practically every other subject for twenty years past,

SAN SEBASTIAN BAY

ARTHUR MELVILLE



St. Pierre du Nord 1902.

Arthur Melville

and the colour sketch of San Sebastian in the King's Collection is a somewhat high latitude for him to be working in.

Mr Melville was elected to the Society as an Associate in 1888, and as a full member in 1900.

CLARA MONTALBA, R.W.S.

A FAMILIARITY with artists extending over more than a quarter of a century has doubtless blunted my feelings concerning the atmosphere which permeates a studio nowadays. Certain it is that in few does one seem to encounter that aesthetic redolence which pervaded and saturated everything in the household in Stanley Crescent, Notting Hill, of which Miss Montalba formed a unit in the seventies.

On its very threshold, in the artist's father, one found one's self face to face with not only a literary man but one with artistic talents, to which are no doubt due those in his children. And to him succeeded daughter after daughter, each pursuing that course to which her gifts impelled her. Artists in those days did not work simultaneously at half a dozen different phases of Art, and it was a rare thing to find painting in oils and water colours, and sculpture, being pursued at one and the same time in the same family.

On Miss Montalba's father's side she is a Swede, on her mother's an Englishwoman, but her Art is of neither, nor in fact of any country. The years when she was learning to paint were passed in Paris, where she considers that she was more influenced by Isabey than by any one else. That artist's work takes one back to a former generation, and he must have been an old man (he died in 1888 at the age of 82) when she came into contact with him.

FISHING BOATS, VENICE.

CLARA MONTALBA



Clara Montalba

Miss Montalba has told me what she learnt from the veteran, and it is not only interesting to hear this, but still to recognise in her water colours methods and colouring that had their origin in those of a painter whose colouring was so coquettish that it was said of him, that if he had to paint a sea view "he ruffled the waves like a ball dress and pranked the ship in bridal attire."¹ To such an one, who revelled in brightness and movement, the young lady brought her work almost every week for counsel and advice. If it was a street or church scene, he would call for spirit, movement, colour. Correct drawing at the outset was immaterial, nor did he permit time for this, as he would look at nothing that had occupied her more than a couple of hours. He would also send her back to repaint again and again the same scene. After two years he stopped this impressionist work, and told her she was now ready to set to work to draw correctly. All which is of special interest, as it shows that Isabey was not only an impressionist, but he had the good quality which so many of that school lack, of recognising that sound draughtsmanship is always an essential factor. His teaching differed greatly from that of the earlier water-colourists—Prout, for instance, whose crowds are never hurried, to use Ruskin's words, "being as quiet as the Cathedral of Chartres."

No other tuition followed Isabey's, save that obtained from nature. In 1873 Miss Montalba went to reside

¹ Although Isabey was a marine painter, his pupil never attempted shipping until she went to Venice in 1873.

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in Venice, and within a year her interpretation of it so convinced the members of the Society as to her gifts that they elected her an Associate in 1874, to be followed in 1892¹ by full membership.

The following are, she considers, her most important water colours:—"Interior of St. Mark's, Venice," 1874; "Interior of Greek Church, Venice," 1874; Series of Thames drawings below Bridge, 1880; Series of Dutch drawings, 1883 and 1886; Sketches in Sweden, 1888; "Palazzo Dario," 1901; "Logetta and Campanile," 1902.

¹ Ladies were not admitted to full membership until 1890.

JOHN WILLIAM NORTH, A.R.A., R.W.S.

OF all the members whose works have given distinction to the Exhibitions of the Royal Society, there is no one that has contributed to a larger extent than has Mr. North. My readers will therefore, I am sure, expect some particulars respecting one whose personality they feel must be as noteworthy as his performances. Unfortunately Mr. North has always been somewhat sensitive as to his personality being discussed, and even in the present case he has not cared to do as most of his fellows have done, and to give any particulars concerning his life to the world. It is to be hoped that some day the veil may be lifted, and that his many admirers may learn, from some one qualified to tell it, the story of his connection with the "Walker School," which, it is commonly believed, owed many of its most enduring qualities to his originating.

Concerning Mr. North's work more has been made public, mainly through the medium of Professor Herkomer, who in the early nineties was on terms of intimacy with him, and who in 1892 urged his claims to more extended recognition in a lecture delivered in his capacity of Slade Professor at Oxford.¹ From this lecture I have extracted the following estimate as to his character, and particulars concerning his work, the latter being included in the chapter on "The Palette."

"Mr. North has hardly changed the type of his work, or deviated from his earliest sense of colour during his Art career. One of the most truly original painters

¹ Reprinted in the *Magazine of Art*, 1893, pp. 297-342.

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of our time, he suffers in common with others in that his originality is readily recognised, and consequently appears to be a mannerism or repetition in style. For these reasons his pictures oftentimes look out of place to the stranger in a modern gallery, as their sweet notes are drowned by more strident discords, whilst those who know the work are apt to pass it by because they fail to examine it sufficiently to see that it does differ from other similar compositions or effects that have preceded it from the artist's brush. But, as an exponent of the indefinite beauty of nature translated by every kind of fascinating technical manipulation, he stands unsurpassed. The tranquillity which such a combination of methods ensures makes his pictures the most cherished possessions of those who appreciate them, as they are the most delightful of works to live with."

"Mr. North is a slow worker, and produces but little in the course of a year ; but as the phases of nature that he aims at are not only rare in form but in effect, he oftentimes has to wait and wait before they present themselves to him. His temperament too only allows him to do one thing at a time—he must complete one before another can be started."

Mr. North became an Associate of this Society in 1871, seven years after his comrade Frederick Walker. He passed on to full membership in 1883. In 1893 his work in oil received tardy recognition at the Royal Academy, when he was elected an Associate three and twenty years after Walker, mainly it is said through the persistent endeavours of his friend Professor Herkomer.

SPRING IN SOMERSET

J. W. NORTH



JOHN PARKER, R.W.S.

ALTHOUGH the Science and Art Department, to use the name that it is best known by, has been credited with turning out many more artists than art craftsmen, meaning thereby those who study the graphic as distinguished from the industrial arts, but few have found their way to Associateships at the Old Society. But in Mr. John Parker's person the department has probably a more thorough representative than could be found within the length and breadth of the British Isles. For his whole being must be impregnated with the atmosphere of schools of art as student, master, professor, and examiner. All these varied parts he has filled, and filled with credit, and he has passed through them all without their having had any effect upon the tonality of his art.

Here are his qualifications. Born in 1839 (June 27) at Birmingham, he first studied in the Art School of that town, going thence to the Art Training School at South Kensington. His sojourn there was so satisfactory that he only left it in 1862 to become Professor of Painting at the Royal College, Mauritius, returning to England to take up the head-mastership of the St. Martin's School of Art, a post he held from 1870 to 1888. Prizes are apparently given by the Department for almost everything, even for head-masterships, and Mr. Parker carried off the highest of these. His connection with

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the Board of Education still continues, taking the form of Examiner of Model Drawing.

Mr. Parker was elected to the two grades of Membership in the Society in 1876 and 1881 respectively, and the principal works that he has exhibited are :—"The Gentle Craft," 1874 ; "My Love is like the Melody," 1879 ; "Yet would the Village," etc. (Goldsmith), 1879 ; "Pea Gatherers," 1880 ; "The Milk Pail," 1883 ; "Love in a Maze," 1884 ; "La Badinage," 1886 ; "Dame Durden," 1889 ; "A Plea for an Absent One," 1890 ; "Potato Harvest," 1895 ; "Playmates," 1902.

OROTAVA
JAMES PATERSON



JAMES PATERSON, A.R.W.S.

IN Muther's *History of Modern Painting*, Mr. Paterson is set down as being the principal exponent of the faith of the Glasgow School, or of the "Glasgow Boys" as they are termed in that work. The faith is expressed as being the same as that of Whistler and Monticelli, namely, that Art consists not in imitation but in interpretation—a faith which is centuries older than the recent days of the two artists named. To Mr. Paterson the credit is given of presenting in his landscapes a greater sense of adjustment to the principles of this faith than belongs to any of his fellows—an estimate which, proceeding as it does from one who has studied the School carefully and collectively, is probably a correct one.

Mr. Paterson, unlike many of his School, is Glasgow born (August 21, 1854), and received the first part of his education in the School of Art there. Thence, as a matter of course, he went to Paris, where he studied under Laurens and Jacquessin de la Chevreuse. He was elected to many other artistic bodies—The Royal Scottish Academy, The Royal Scottish Society of Painters in Water Colours, and the Munich Secession before, in 1898, he obtained a sufficiency of the suffrages of the Old Society to ensure his election thereto.

Living in Dumfriesshire, he finds some leisure for one or other of varied alternatives to his work, amongst them being walking, golf, croquet, and chess.

COLIN BENT PHILLIP, R.W.S.

IN Art very certainly less than in any other profession does the offspring follow in the father's footsteps, and it would appear that the higher the Art status of the parent the more seldom is the child attracted towards his parent's rôle in life. Amongst Royal Academicians we have, so far as I am aware, not half a dozen instances, those occurring to me being the offspring of Sir Alma Tadema, and of Messrs Brock, Riviere, Hunter, and Smythe.

Mr. Phillip is, however, an instance of a son succeeding a father of renown, but carving out for himself a place entirely and altogether different to that of his illustrious forbear. It is indeed remarkable that the younger man's work should be the extreme antithesis of the elder's : the father revelling in a wealth of colour which placed him in the front rank of colourists of the Victorian era ; the son's affections, on the contrary, being drawn towards the beauties revealed in the most modest and retiring hues : the father filling his canvases with humanity ; the son portraying a phase of nature, wherein of necessity humanity is mainly conspicuous by its absence : the father working entirely through the robust medium of oil colours ; the son being as constant to the tenderest tints in water colours.

Mr. Colin Phillip was born on Campden Hill, Kensington, in 1856 (December 20), in a house in Tor

EVENING—CLEARING AFTER RAIN

COLIN B. PHILLIP



Colin Bent Phillip

Villas that has since been occupied by one of the most notable of aquarellists, Mr. Alfred Hunt. But his Scottish parentage led to his being educated mainly at St. Andrews University and the Edinburgh Art School, in which latter city he also received instruction from David Farquharson, A.R.S.A., and John Houston, R.S.A.

Perhaps a taste for hill-climbing and fishing has had something to do with his selection of the mountains as his favourite subjects. Be that as it may, it is amongst them that he is most at home ; not, however, confining himself to those of his native country, but seeking them in Cumberland, Wales, Ireland, Norway, Switzerland, and the Tyrol. Amongst his best pictures he numbers : "Cir Mhor," R.A., 1885 ; "Loch Torridon," R.W.S., 1888 ; "Blaven — Isle of Skye," R.W.S., 1902 ; "Macgillicuddy Reeks," R.W.S., 1903-1904 ; "Loch Etive," R.W.S., 1891.

A member of the Alpine Club, he does not indulge in climbing merely for its own sake ; for his contributions to literature on the fauna and the distribution of the watershed of places he has visited, testify to an eye observant in every direction.†

Mr. Phillip was elected an Associate in 1886, and a full member in 1898.

WILMOT PILSBURY, R.W.S.

LEICESTER has of late years taken to itself a good name for culture in Water-Colour Art. Not only are many collectors of exceptional taste to be found there, but the artists of distinction who have received their first training there are sufficient in number to classify themselves as the "Leicester School." Names that at once occur are John Fulleylove, George Elgood, James Orrock, and Wilmot Pilsbury. To the last named doubtless many others whose names are less known owe a debt of gratitude for having discovered to them the paths that lead to an appreciation of the beautiful. To Mr. Pilsbury we say, because it was he who in 1870 opened the Leicester School of Art, the head-mastership of which he retained until his election in 1881 to the Water-Colour Society, with which he has since been connected.

Schools of Art and the Science and Art Department have been very much interwoven with Mr. Pilsbury's life. The son of an architect, born in Cannock Chase in 1840 (April 21), he studied for six years (from 1853 to 1859) at the Birmingham School of Art, leaving that to qualify as an art master in the Training School at South Kensington, where he obtained no less than five certificates. Whilst there he was employed by the Art Department to copy in water colours many of the

THE GOLDEN GORSE IS ALL A-BLOOM

WILMOT PILSBURY



Wilmot Pilsbury

works in the Collection for circulation to Schools of Art, also the textile fabrics in the Rock Collection, and to write a MS. on Ornament for the Reference Library. His first appointment on leaving the Training School was at the West London School of Art, of which he became deputy head-master, and whence he passed in 1870 to Leicester. His connection with Kensington still exists, for his name has figured for many years on the Roll of Examiners at the Annual Art Competition.

Mr. Pilsbury's work is regarded with much affection by many, especially by those who have a liking for the old-fashioned subjects which usually attract Mr. Pilsbury's brush. Old farm-yards, tithe-barns, the carts and implements of a bygone generation—studies which the younger school no longer deem of much account, but which in Mr. Pilsbury's case are rendered with an elaboration of detail that transforms them into monumental records. Amongst those who have appreciated his work may be named John Ruskin, who in 1872 acquired for his school at Oxford a picture entitled "At the Well" from the Dudley Gallery.

Mr. Pilsbury considers that his best work is to be found in the following water colours:—"Wild Hyacinths," 1876 (now in the Norwich Museum); "The Hour when Daylight Dies," R.A., 1878; "A Rick-yard," R.A., 1880; "Ploughing," Dudley Gallery, 1881; "The Scene of Gray's Elegy—Beneath those Rugged Elms," etc., R.W.S., 1883; "And Children

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Coming Home from School," etc, R.W.S., 1884 ; " The Heronry, Milton Park," R.W.S., 1884 ; " Where like Music in a Dream, murmureth soft the Rippling Stream," R.W.S., 1889 ; " By Mead and Stream," R.W.S., 1897 ; " A Worcestershire Cottage " (now in Leicester Art Gallery), R.W.S., 1902.

SIR FRANCIS POWELL, D.L., R.W.S. P.R.S.W.

SIR FRANCIS POWELL has for so long been connected with Scottish Water-Colour Art, his pictures have so many of them been drawn from Scottish waters, and his home has for so many years been on the banks of the Clyde, that most of his admirers will, I am sure, be surprised to learn that he is not Scotch but Lancashire, and, what is more, Manchester born and bred. For in that city he first saw light in the year 1833, his father being a Manchester merchant and his mother a painter in water colours of flowers and fruit : further it was in the local School of Art that he laid the foundation of his Art career.

Being independent of his art Sir Francis has been independent in his art, and he has worked out methods of his own, has experimented, and has varied his subjects more than most men. His independent means enable him to indulge in yachting, a pastime which is not given to every marine painter to enjoy, and this has afforded him exceptional opportunities for acquiring a knowledge of the deep waters and of the craft that ply over them. But whilst the sea was his first love he has, when the mood has come upon him, shown himself to be equally at home in buttercup-clad fields and in portraiture.

Scottish Art, especially in water colours, owes much to him. He was the first President and practically

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the Founder of the Royal Scottish Society of Painters in Water Colours, and he was Chairman of the two eminently successful Glasgow International Exhibitions that took place in 1888 and 1901. These services received due and fitting reward in the knighthood which was conferred upon him.

His election to the Society dates back to 1867 as an Associate, and 1876 as a full member.

Sir Francis has always had a penchant for after-glows such as that recorded in the drawing here reproduced of Loch Loskin,—an after-glow which is a sure sign of settled weather, an after-glow which those who are so fortunate as to stay out the autumn in the north are well accustomed to, when with sundown there comes a breath of cold in the air that foretells a sharp frost under the cloudless sky, and which will aid in turning to a golden hue the bracken on the moor and the sedges by the mere. Some of Sir Francis's happiest drawings have been similar effects of sky seen out at sea over a vast expanse of slowly heaving waters.

Our artist has always been fastidious in that he has only exhibited works of whose merit he was amply assured, and from a list extending over thirty years he only names the following as principal ones:—“Ben Nevis,” 1869; “The Channel Tug,” 1872; “The Isles of the Sea,” 1874; “A Summer Breeze,” 1883; “Loch Coruisk,” 1875; “The Sea Belle,” 1876; “Springtime,” 1895; “The Home of the Sea Bird,” 1896; “Goat Fell (Arran) from the Sea,” 1901; “Loch Scavaig,” 1903.

LOCH LOSKIN
SIR FRANCIS POWELL



Francis Powell.

CUTHBERT RIGBY, A.R.W.S.

IN Mr. Cuthbert Rigby we have yet another example of what an admirable training a lengthy apprenticeship at an architect's desk is for the practice of water colours. But Mr. Rigby's case differs from his brothers of the brush, Messrs. Barratt and Marshall, in that his architectural education has not attracted him to a portrayal of the buildings made by the hand of man, but to those vast structures which the divine architect has erected in the everlasting hills.

Born in Liverpool in 1850 (May 14) and receiving his early education there, Mr. Rigby is, I believe, the solitary instance amongst those whose biographies I have penned of one who not only had no London art training, but no other worthy of the name, being practically self-taught. As he himself notes, "While serving a six years' apprenticeship to a Liverpool architect I used much of my spare time in copying any pictures that fell in my way; then after studying a short while under Mr. W. J. Bishop, I cut myself adrift without pilot or compass amongst the rocks and rivers of Cumberland and Carnarvon, day after day making careful studies out of doors, often losing my way and falling into Sloughs of Despond, but generally struggling out on the far side, and so gaining some familiarity with nature in her many fickle moods." A life since spent on the

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Cumberland lake-sides and fells has confirmed him in the practice of mountain landscape.

Mr. Rigby was elected an Associate in 1877. He varies his brush with pen work (of which may be noted *From Midsummer to Martinmas, a West Cumberland Idyll*) and with music.

RYDALMERE
CUTHBERT RIGBY



Winters Lake
Altoona, Pa.

THOMAS MATTHEW ROOKE, R.W.S.

How rapidly Academy Exhibitions become merged one with the other in the recollection, especially in that of a critic who has to frequent them of necessity rather than from choice ! They become so stereotyped on his blasé mind that before he enters the doors he can almost foretell what kind of work will occupy such and such a position and what each artist will produce, and as a consequence out of each Academy a very small residue remain that have any but a very fugitive effect upon his memory. Of such a residue one picture, after an interval of nearly thirty years, comes to the writer, namely, "The Meeting of Elijah and Ahab," by Mr. Rooke, which, if he remembers aright, first appeared at the Exhibition of the students' work at the Annual Competition, obtaining a medal there, and subsequently figured at the Exhibition of the Royal Academy in 1875. It was but little credit to notice this most promising work of a young man, as it appealed to many others, amongst them, I believe, Professor Ruskin, who thought so well of the artist's powers that he engaged him for many years afterwards to copy architecture and mosaics, in France and Italy, for his museum at Sheffield. When Mr. Ruskin's illness stayed this employment it was taken up by a Society for recording Ancient Buildings, and the results, extending over a period from

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1893 to the present time, are to be found in the City of Birmingham Gallery.

But notwithstanding this labour on other lines, Mr. Rooke has never forsaken the subjects of his early successes, and in a list of his pictures the titles will be found to be taken, almost entirely, either from the Old or New Testament, or from Eastern scenes such as that which finds a place in the gift to the King.

Mr. Rooke was elected an Associate of the Society in 1891, and a full member in 1903.

AN EASTERN DANCE

T. M. ROOKE



FREDERICK SMALLFIELD, A.R.W.S.

“IN EARNEST” was the title of the first water colour of note that Mr. Smallfield exhibited. This was in 1860, the year of his election as an Associate of this Society. The title was certainly symbolic of his work then and ever since, as for half a century he has laboured indefatigably at his profession, finding in many lands, and in widely varying annals, histories, and legends, subjects which he has felt inspired to translate into form and colour. Rhodope, Calypso, Hero, St. Francis, Godiva, Emma Morland, Colonel Newcome,—names taken at random from the Exhibition Catalogues,—show the range that he has traversed. So it comes with a peculiar fitness that, at the age of seventy-five (for he was born at Homerton in 1829), he should present to Royalty a water colour that has for its subject that Adoration of the Greatest of Kings by the Magi.

In such a long life a steadfast worker's list of contributions to Art must be somewhat bulky. Mr. Smallfield's is as follows :—“In Earnest,” 1860 ; “Donatello's Ringhiera at Prato,” 1861 ; “St. Francis preaching to the Birds,” 1862 ; “Farfallina,” 1863 ; “The Time of Roses,” and “The Slave of the Fish Pond,” 1864 ; “Tartini,” 1865 ; “A Girl with Raspberries,” 1866 ; “Inattention,” 1867 ; “Op. 1,” 1868 ; “In Charterhouse—Founder's Tomb,” 1869 ; “Fuel Gathering at Fiesole,” 1870 ; “Italian Nurse

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and Child," 1871 ; " Watching the Ants," 1872 ; " A Message from the Farm," 1873 ; " Florentine Lawyers," 1874 ; " The Convent Choir Master," 1875 ; " The Weeding-women's House," 1876 ; " Madame," 1877 ; " A Midsummer Day's Dream," 1878 ; " The White Knight," 1879 ; " Wind Flowers," 1880 ; " Emma Morland," 1884 ; " Charterhouse—Grace after Meat," 1886 ; " The Ringers of Launcell's Tower," 1887 ; " Godiva," 1892 ; " Il Facchino," 1893 ; " Bel Masetto," 1894 ; " Yamoussa," 1895 ; " Syringa," 1896 ; " Poor Benchers," 1898 ; " The Likeness Growing," 1900.

THE MAGI
F. SMALLFIELD



MINNIE SMYTHE, A.R.W.S.

WHILST the election of the son of a member has many precedents in the Old Society, that of a daughter, I believe, is an infrequent occurrence, the lady whose name heads this essay being only the second to be admitted, when in 1901 the suffrages of the electors made her an Associate. Her father waited for some time before his work received recognition at the hands of the Royal Academies of Painting and Water Colours ; for his Associateship at Burlington House did not come to him until 1898, when he was fifty-eight years of age, or that in Pall Mall not until 1892. But to Miss Smythe the honour has arrived before half those years have passed over her ; for she was only twenty-six when she was successful in beating a large field of aspirants of both sexes.

At present, like her father, whose pupil she is, she is a very sparing producer ; and when asked for a list of her principal works she replied that "they are not yet painted"—a modest but aspiring mood to be in. Such pictures as she has shown consist for the most part of figures and landscapes culled in the Pas de Calais, where she has her home.

NORMAN TAYLER, A.R.W.S.

THE name of Tayler has for long been associated with the Royal Water-Colour Society. Half a century ago, when the older men of mark were passing away from the scene, their place was taken by a group altogether dissimilar in their methods but equally distinguished in their work. Amongst the foremost of these was Frederick Tayler, whose productions added brilliancy to the Exhibitions, and had a style that was entirely his own. The father's merits and deserts were recognised by his fellows by the bestowal of the highest honour in their gift—that of the Presidentship.

Norman Tayler, the second son of the President, was born in Regent's Park in 1843 (July 26), and in due course went to Carey's Art School in Bloomsbury Street, and to the Royal Academy, where he obtained a first medal for drawing from the life. His father, although a thorough-going Englishman, was one of the small body (at that time) who considered that an Art education was incomplete without a lengthened study on the Continent. Accordingly young Tayler went to various foreign Art centres for three years, and from Rome sent to the Royal Academy oil paintings of Italian life. However, since 1878, when he was elected an Associate of the Society, he has practically confined his attention to water colours, practising in a style which, whilst not in any way imitative of his parent's, affects a liking for hunting scenes—subjects by which his parent attained his greatest popularity.

THE SHEPHERDESS

NORMAN TAYLER



R. THORNE-WAITE, R.W.S.

THE old maxim "*Quot homines, tot sententiae*," that has no doubt disappeared from the Latin grammars of to-day, is (perhaps fortunately) as true of picture-buyers as of the rest of mankind. Some purchase merely from the pleasure of acquisition, and to them oftener than not another relic of early Latinity is applicable, "*Vires acquirit eundo*," for buying becomes a disease in which acquisition is everything and possession of no account. Of the ordinary purchasers, as distinguished from the collectors, some buy pictures as furniture, some as decorations, some because they have a desire to look upon good colouring, but some, and we hope the largest portion, buy for the real pleasure that the pictured scene affords, the contrast that it presents to the squalid surroundings of a great city, the peace that it confers upon a mind wearied with mundane worries. It is doubtless for this last-named reason that representations of landscape, especially of open spaces such as those limned by Mr. Thorne-Waite, have acquired such a hold upon the modern affections, bringing as they do to jaded minds recollections of holidays passed in the sunshine far away from the stress of business.

Mr. Thorne-Waite in his work is constant to a somewhat limited area, but one that fulfils all the con-

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ditions that the class we have named require. For, looking at the list of what he deems to be his principal drawings, it will be seen how they group round that small district in Sussex where the Downs hold up the Southern Weald from the sea. Their very titles, "The Down Farm," "New Mown Hay," "Lewes Mill," "Calling Home the Cattle," "The Last Load," "Corn Field, Steyning," without any knowledge of Mr. Thorne-Waite's work, bring with them the exhilarating scents of the uplands, and conjure up the health-laden airs of the English Channel tempered by their passage over the sun-warmed downs. To those who know his water colours they go further, for they present pictures of wide, richly coloured landscapes, covered with sky expanses in which clouds hurried by the western wind chase one another across the picture, or wherein the blue zenith is unflecked save by the faintest fine-weather cirri.

"In the manner of David Cox"? Maybe. But carried far further, and executed with the far greater delicacy befitting such scenes.

It is difficult to believe that so thorough a landscapist ever affected figure painting, but in early life that was the rôle he desired to excel in. Born at Cheltenham in 1842, he received his Art education at South Kensington, and obtained election to the Society as an Associate in 1876, and as a full member in 1884.

His principal water colours he deems to be :—"The Blue Waggon," "Calling Home the Cattle," "Lewes

A BERKSHIRE VILLAGE

R. THORNE-WAITE



R. Thorne-Waite

Mill," "Passing Showers," "The Day is Beginning,"
"The Last Load," "The Wilmington Giant," "The
Northern Side of the Downs," "Cornfield, Bristol
Valley," "Findar Downs," "A Yorkshire Valley,"
"Richmond Castle, York."

WILLIAM JOHN WAINWRIGHT, A.R.W.S.

IN the early days of the Old Water Colour Society the public excused the lack of interest which it took in the Exhibitions by the overwhelming preponderance of landscape subjects that were shown. This preponderance still continues, but it has been leavened in the past half-century by a proportion of genre subjects, which has not only cut away any grounds for excuse, but has practically almost always constituted the *clou* to each show. This leaven attained to noticeable proportions in the days of William Hunt, Fred Tayler, and John F. Lewis, the first named of whom may almost be termed the father of the school in which such figures as that which Mr. Wainwright presents us with in his King's gift were generated.

"Brummagem wares" were, long before Mr. Wainwright was born, a byword for shoddy, and from its murky skies and inartistic surroundings one would not have looked for colourists to have sprung. But Birmingham has not only produced several of the principal colourists and most delicate workers in the Royal Water-Colour Society, but is the headquarters of a firm of stained glass manufacturers who have few rivals, and no betters, so far as richness of glass colouring is concerned. It was to that firm, John Hardman and Co., that the subject of this memoir was articulated; for Mr. Wainwright is Birmingham born, and up to a

HEART OF OAK
W. J. WAINWRIGHT



William John Wainwright, A.R.W.S.

certain point Birmingham trained. His birth date was June 27, 1855, and he studied in the Birmingham School of Art all the time he was at Hardman's. In 1881, however, although he had meanwhile been appointed to the staff of that school as a teacher of painting and designing, he left both stained glass and instruction, the spirit moving him to further study. This he pursued for a year or so at Antwerp, and for five years in Paris.

His absence from England, however, did not prevent his contributing to Exhibitions here, or his election the year after his arrival in Paris—namely, in 1883—to an Associateship in this Society. Since that date he has not only been a very regular contributor, but has kept up his stained-glass connection by designs, principally of an ecclesiastical character.

He resides near Birmingham, but sufficiently far out to enable him to indulge in his favourite pursuit of gardening, and to keep up his connection with the school in which he received his early instruction, and of which for the last seventeen years he has been the Principal Examiner.

WILLIAM EYRE WALKER, R.W.S.

THIS delightful landscapist is, like Sir Francis Powell, a product of Manchester, where he was born on July 19, 1847. His father was Lecturer on Art at Owens College, and it was at that institution that the son learnt, from attending courses of lectures, a very elementary knowledge of the subject. It was with the pencil, however, rather than the brush, that he attained success, being accounted very skilful with it—an artificial skilfulness the artist now deems it. But there was at that time actually enough demand for instruction in the method to warrant his becoming a teacher, and such he was, until the study of nature, and a natural distaste for teaching, led him to the abandonment of a scholastic career.

Since that event Mr. Eyre Walker has been wrapped up in the innermost mysteries of the art of water colour painting. He seeks out nature in its wildest places, and under its stormiest aspects ; and he paints it, relying on its own charm, and not on human incident. Of its charms, those that he usually selects are moorland, sky, and windswept trees ; but he is equally happy in the recesses of a sylvan glade, where quiet trees mirror themselves in a placid pool, whose surface is, perchance, only disturbed by the frolics of youths who are taking the opportunity of a hot summer evening for a dip into its depths.

SUNSET OVER PORTMADOC BAY

W. EYRE WALKER



William Eyre Walker

Mr. Eyre Walker was elected an Associate in 1880, and a full member in 1896.

The list of what he deems to be his principal works is not a large one, considering that it extends over twenty years. Here it is :—"Nightfall on the Yorkshire Fells," 1885; "Across the Forest," 1887; "January in the Woods," 1890; "Summer," 1891; "In the Afterglow," 1895; "Rising Mists," 1896; "The Gladness of a Summer Day," 1897; "At the Back of the Thunder Cloud," 1900; "The Passing of the Storm Clouds," 1903.

HENRY WALLIS, R.W.S.

THE subject of this memoir has of late years been before the public in so many varied rôles that the present generation has probably lost sight or is ignorant of the fact that he is the painter who was once known as "Chatterton" Wallis. It was in the Royal Academy of 1856 that his picture of "The Death of Chatterton" was hung, with the sub-title—

"Cut is the branch that might have grown full straight,
And burned is Apollo's laurel branch."

The picture created a great sensation, and made the artist's name famous at once.¹ The Exhibition of 1856 was only Mr. Wallis's third appearance at the Academy; he was but twenty-six, but he had three pictures hung, another of them showing the artist's affection at that time for scenes from English history, for it represented the dramatic incident of Andrew Marvell's returning the bribe of £1000 to Lord Treasurer Danby. Others at this time had for subjects Raleigh, Shakespeare, and Johnson.

Mr. Wallis's education had doubtless from the first trended towards oil painting, for he studied successively

¹ The original owner of the Academy Catalogue from which I culled this information was so good as to commend Mr. Wallis' performances with two crosses and certain hieroglyphics in shorthand—commendation which is in curious contrast to that awarded to Holman Hunt's "The Scapegoat," which hung in the same room, and has three mysterious noughts against it, and in plain English the words "detestable and profane."

PHILÆ
HENRY WALLIS



Henry Wallis

at Carey's, the Royal Academy, Gleyre's Atelier (where he must have worked somewhere about the same time as Whistler), and the Academie des Beaux Arts, Paris; and that his practice, after such a success as the "Chatterton," followed in the same medium is not surprising. As regards water-colour painting, he does not appear in the list of the Dudley water-colourists, and we have no information as to his performances therein until his election at the Old Society, to which in 1878 he was elected an Associate. Much must, however, have then been thought of it, as in the remarkably short period of two seasons he attained to full membership.

With ripening years the fascination of travel, and especially of exploration, has grown upon him, and he has pursued both in Italy, Sicily, Egypt, and the East, hardly a year passing without lengthy sojourns in one or other of these localities. The results have been seen not only in his water-colour work, which has for some time been entirely culled from these countries, but in the volumes that have appeared from the press under his name, and which, as regards Persian and Italian ceramics, are monumental text-books on these crafts. His artistic taste has also enabled him to bring a very high standard of excellence to their illustration. It is hardly necessary to say that he has been a collector of the rare "curios" about which he has written, and the contents of his house on the high ground at Norwood are consequently a treat for those appreciative ones who are privileged to see them.

Mr. Wallis was born in London on February 21, 1830.

JOHN REINHARD WEGUELIN, R.W.S.

IF the Art instinct, as is generally supposed, germinates and blossoms much more freely as the south of Europe is approached, the same rule of nature ought to be manifest even in the latitudes of England. But, curiously enough, whilst no less than seventeen of those whose biographies I have penned were born north of the Trent, and thirty-one north of or on the Thames, Mr. Weguelin is the only one who hails from the large area south of the last-named river—a noteworthy fact which those interested in topographical anthropology may perhaps explain.

Mr. Weguelin was born at South Stoke, near Arundel, Sussex, on the 23rd of June 1849, his father being rector of that parish, but, six or seven years later, joining the Tractarian movement and the Roman Catholic Communion, he had to relinquish both orders and cure. As a consequence young Weguelin was in 1860 sent to the Oratory School at Edgbaston, then presided over by the future Cardinal Newman.

Mr. Weguelin's Art career has been similar in a most unusual manner to that of one of his brother artists, Mr. Charles Gregory. Like him he did not commence the study of Art until he was twenty-three. He then, in 1872, went to the Slade School, working under Sir Edward Poynter and Professor Legros for five years, and at its close (in 1877) he had his first

A CORNISH SHORE

J. R. WEGUELIN

TR 1000 1901



John Reinhard Weguelin

picture hung at the R.A. Success there and at the Grosvenor kept him faithful to oil colours, and it is a fact that until 1893 he had not painted more than a couple of water colours. So enamoured did he then become with that medium, and so rapidly did he attain proficiency in it, that the following year, on trying his fortune at the annual election, he found his name amongst the fortunate A.R.W.S.'s, a distinction which decided him practically to confine himself to that branch of Art.

His principal pictures have been :—"A Roman Acrobat," 1884 ; "Gardens of Adonis," "Bacchus and the Choir of Nymphs," "Piper and the Nymphs," "Cupid Bound," 1896 ; "The Swing Feast" ; and his water colours :—"Solutis Gratiae Zonis," 1902 ; "Iris and Cherry Bloom," 1903 ; "Captive Dryad," 1903 ; "Racing Nymphs," "Pan the Beguiler," 1898.

JOSEPH WALTER WEST, R.W.S.

To those who have the pleasure of Mr. West's acquaintance he would seem to have few of the attributes which are commonly supposed to make up the composition of a Quaker's temperament. Sparseness of diction, sobriety in his colour creations, conservatism in his methods, deliberation in his movements,—none of these are features in Mr. West's personality, so that seemingly the Quakerism of many generations which should be in his blood is altogether absent.

Mr. West's art at once attracts as that of a man of action, of individuality, and of progress. He is one who evidently feels strongly that there is room for a forward movement in everything with which Art concerns itself, and he is always turning aside in an endeavour to see whether he cannot lend a hand to bettering it. His attitude towards Art induces one to believe that he is never satisfied with its present aspect, and that it is his duty to do what he can towards its improvement, in this respect working on much the same lines as another energetic member of the Society. Hence we find his work on canvas and on paper but a part of his daily output, and decoration, illustration, wall-paper designing, etching, illumination, book-plates, and even the lettering of a book cover or the designing of a signboard or a weather-cock, engrossing his attention.

STATE HORSES

J. WALTER WEST



Joseph Walter West

Mr. West was born at Hull on May 3, 1860, and received his first instruction in Art under Edwin Moore, the eldest of that talented band of brothers which included Albert and Henry Moore. He obtained a silver medal in the Royal Academy Schools in 1887, having secured a place in the Exhibition two years earlier. He also studied in Paris. He was elected an Associate of this Society in 1901, and has already so justified his election by the work he has produced that since the early part of this Memoir was penned he has received the honour of full membership at the hands of his fellows.

HENRY CLARENCE WHAITE,
R.W.S., P.R.C.A.

ALTHOUGH Mr. Hughes may claim that by birth he is the only Welshman amongst those whose biographies find a place here, I am sure that he will cede the honour of being the most thoroughly Welsh artist to Mr. Whaite.

For although Mr. Whaite is Manchester bred, Wales has, so long as he has had a name as artist, been the country of his art and his art career. Not only has he spent a long life in delineating its beauties, but also in fostering an art interest in the Principality, the fruits of which are to be seen in the Royal Cambrian Academy, of which he is now the President.

Mr. Whaite's beginnings in Art hardly foreshadowed such a future. Born in Manchester so long ago as 1828 (January 27), the son of an art dealer in that city, his first employment was in painting those gorgeous but inartistic banners of which the Oddfellows and other kindred societies in the past, and to a modified extent nowadays, have been and are so proud. Banner-painting in Mr. Whaite's youth was a lucrative business in the hands of a few houses, and "decorative painter" was the high-sounding title of those who practised it. But to be "a decorative painter" of that ilk hardly coincided with young Whaite's ambition, which emulated decorative work of no lower grade than Raphael's

A CASTLE OF EDWARD I.
H. CLARENCE WHAITE—*Page* 190



Henry Clarence Whaite

Stanzas in the Vatican. It can well be imagined that the School of Design as it then existed at Manchester did not provide sufficient scope for one with such ideas, and accordingly in 1852 Mr. Whaite managed to get to London and the Royal Academy Schools, where he studied with a view to fulfilling his ideals through the medium of figure painting. But journeying to Switzerland a year or two later he encountered the Alps, and their majesty so overwhelmed him that he straightway abandoned his adoration of the figure in favour of mountainous landscape, and to this, his new love, he has been constant for over half a century. That his work in this direction is appreciated is testified by the fact that examples of it are to be found in almost all the provincial galleries, amongst which may be numbered Manchester, Liverpool, Leeds, Bradford, and Warrington. In that of his native city may also be seen a bronze bust of the artist presented to it by public subscription.

CHAPTER VII

PAPERS, PIGMENTS, AND PALETTES

IN determining the merits or the shortcomings of the pioneers of water-colour art we are apt to overlook the many difficulties that they had to encounter in its prosecution. To-day we have everything ready to hand ; we have the accumulated experience of hundreds of artists ; we have the results of explorations conducted by artists' colourmen, caterers for the patronage of the profession, who are almost daily adding some fresh hue to the already overstocked range of colours ; we have artists so solicitous for the durability of their work that they have themselves established a manufactory whence they can issue paper of a guaranteed purity ; and, lastly, with the same end in view, we have governmental experiments as to the immutability or otherwise of the colours employed.

It has been suggested (perhaps in satire) that in taking the precautions just named the profession is working contrary to its own interests, inasmuch as with the present enormous output it would be well if a large proportion

Papers, Pigments, and Palettes

of the work that has no pretensions to endure could, like an untuned photograph, pass into indistinguishable form within a very short period of its birth. No doubt this would be an advantage to the producer, but from the point of view of the possessor the certainty that the products of our best water colourists are now as imperishable, if not more so, than the canvases of their brethren who paint in oil, has practically obliterated the fears that many entertained on this score, and accounts in a measure for the growing popularity which the art now enjoys.

It cannot therefore be out of place if I conclude this volume by glancing at the conditions under which the fathers of the art laboured, the advances made by their successors, and the very sure conditions under which the present professors of the art now work, adding to the last-named a list of the pigments which those whose water colours we have illustrated here prefer to employ.

“Steined,” “washed,” “tinted,” “drawings,” “paintings,”—such are the prefixes and affixes that have in turn been successively bestowed upon water colours as the art has advanced. Deemed to be a process of quite modern origin, but dating back to the Egyptian era, and of greater antiquity than oil painting, it is needless now to trace it to such remote antiquity, nor do more than lightly touch upon the stages of evolution that have been successively reached in the period covered by the life of the Old Water-Colour Society and the members that have composed it.

British Water-Colour Art

At the date of the Society's foundation there were artists living who could recall, and some who still produced, drawings that were properly designated by one or other of the terms that we find set against them in the early catalogues of the Royal Academy Exhibitions, namely, "stained," "washed," or "tinted." Such drawings were painted oftentimes, if not for the most part, before nature, the artist limning in Indian ink, as exactly as he could, all its prominent features, either with pen or brush, preferably the former. He naturally from the first wished to add some of the hues of nature which he saw before him, but their constant changes, and his timidity, for a long time restrained him from doing more than attempting to render them in slight stains or tints of colour of the most unobtrusive character, and these usually restricted to the blue of the sky, a grey tint for the shadows, and warmer washes over the foreground.

These productions were not deemed of much account by those who practised in oils, and they were derided as having either "theory without practice, or practice without theory."

Every excuse may be urged for these limitations. The water-colour artist had to prepare his palette from materials purchased in their raw state of the herbalist or the druggist—roots, minerals, animal, and other compounds. He lacked a knowledge of their chemical properties or the effect of one upon another when combined. The necessary grinding and mixing were also, as a matter of course, perfunctorily done by the

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majority of artists anxious to get to their work. The colours were, as late as 1783, confined to the following:— Indian red, indigo, yellow ochre, burnt umber, burnt sienna, black and white, which, after grinding with water and gum, were moulded by the hand into a hard consistency.

Nor was the material upon which the pigments were to be placed of more certain quality. Nothing of a special character was manufactured for so limited a demand, and the water colourist had to be content with that prepared for writing purposes. This was of small size, and so folded into quires that the mark of the fold could not be got rid of. Nor was the paper sufficiently sized to bear anything like repeated washings, and its surface was too smooth and too hard in its texture, so that many a drawing had to be laid aside owing to an under tint being disturbed by a superimposed one, and both drying in spots and patches.

Fortunately, just about the period of the foundation of the Old Society, and when Turner and Girtin were advancing the art by leaps and bounds, the enterprise of two houses, whose names are still honoured by the profession, brought about a better state of things. Messrs. Reeves, as the pioneers of artists' colourmen, experimented, until, in the words of a contemporary, "the preparation of water colours has almost attained perfection," and Messrs. Whatman produced paper which "would receive the colour freely as it flowed from the brush, and retain it when dry with brilliancy and sharpness."

British Water-Colour Art

To them, almost as much as to the artists, is ascribed the progress that was rapidly made in the early years of the last century. The distrust and timidity with which bad materials had infected the art gave way to confidence and assurance when colours were believed to be permanent, and could be used upon a material that would not wreck and ruin the effort.

Mr. Redgrave¹ ascribes to Turner rather than to Girtin the victory over the technical difficulties that beset the Water-Colourists' Art at the close of the eighteenth century. From examples in the South Kensington Museum he compares at length the procedure adopted by each, and while he credits Girtin with much of the advance in power and largeness of material, he is fain to assign to Turner the true advance in the Art. Girtin had added considerably to the palette until it reached in his hands a dozen colours, some of which were additions of more than doubtful value—for instance, the Indian red, to which is due the disappearance of the blues in many of his drawings. But the hand and brush of Turner produced a true "New Art," as his versatility called into being modes of execution that had hitherto never been dreamed of. To him may be assigned, if not the invention, at all events the first use of washing to give air-tints, the taking out of the lights with bread and the knife, dragging with the brush to gain texture, and the use of delicate superimposed films of colour to give the sense

¹ *Descriptive Catalogue of the Historical Catalogue of Water-Colour Paintings in the South Kensington Museum*, p. 24.

MY LADY PITIFUL
CHARLES GREGORY—*Page* 123



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of air and space. "Warkworth Castle," in the South Kensington Museum, a drawing exhibited in 1799, shows the genesis of all these methods.

Turner, in company with other artists who were first of all painters in oil, and only in the second place, and that tentatively, paper-stainers, must have felt the lackings of the new Art when placed alongside similar productions in oil. Not the least of these was the preservation of the lights upon which the whole vitality of the picture rested. This was at first possible of accomplishment only by leaving the groundwork of paper—a method which could only be possible in the case of those lights which the painter decided upon in the first instance and retained throughout. Some method of obtaining these was absolutely necessary, and as, in those days, the use of a white body colour was not deemed permissible, the idea of taking them out arose. This was accomplished in the first place by the use of water, and secondly by the knife, in a manner that is now too well known to need explanation.

The use of superimposed tints of mixed colours and the imitation of local colour, both in the lights and the shadows, also, no doubt, came from a recognition of the thinness of water-colour drawings, and the consequent attempts to rival the richness of those in oil; and hence the juxtaposition of the two mediums on the walls of Exhibitions that was so great a grievance to the water colourists at the time it was observed, was in reality a blessing in disguise, in that it made them see wherein lay the shortcomings of their productions.

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The work of six notable men, who came upon the scene within a dozen years or so of Turner, may be taken as an example of the progress of the cult during the first half-century after it had attained to the dignity of an Art, and representation through a properly constituted body. Turner was born in 1775, and was followed by John Varley in 1778, David Cox 1783, Samuel Prout 1783, Peter De Wint 1784, Copley Fielding 1787, and William Hunt 1790.

The Water-Colour Society was founded, as we have seen, in 1804, and by the time of the first Exhibition in the following year the new methods had been assimilated by several of its members, amongst whom John Varley may be named as the most prominent. No member of the old Society was more addicted to experimenting than him, or with less success. One of his attempts to rival oil was the use of gum, and later on of copal varnish. This met with emphatic opposition at the hands of his fellow-painters, so much so that as early as 1809 a minute was passed that such a mode was injurious to the views of the Society, and that although works so treated had been admitted it must not be taken as a precedent, as it involved considerable difficulty in the hanging and arrangement. That he did not discontinue it is seen by a notice in the *Somerset House Gazette*, wherein it is termed a new process of heightening with white and varnishing with copal.

David Cox's methods were throughout original. He began his drawings with little or no outline, washing them in with many successive thin films of tint,

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gradually moulding his work into a picture, and carefully preserving atmosphere throughout. This gave to his pictures the sense of facility and unlaboured handling, and a special charm, as they seemed so easily produced. He also published books of instruction in Water Colours, which might still be studied with advantage. His palette according to these was gamboge, light ochre, light red, lake, vermillion, burnt sienna, vandyke brown, Prussian blue, indigo, black, and sepia. He had a horror of the use of white, and expressed himself in no measured terms concerning its use. He also discovered a paper made out of old linen sailcloth well bleached, and which was used as a wrapping paper. Most of his best drawings of the period were painted on it, for he found himself able to work upon it with a large brush filled with very wet rich colour.

Samuel Prout's work was noteworthy for his adherence, perhaps we should say his reversion, to earlier methods in his practice of outlining his buildings and figures with a reed pen and an ink called after him "Prout's brown." This practice stills finds an able expositor in Mr. Albert Goodwin.

De Wint's work was from the onset remarkable for its bold simplicity, and its lack of any tricks of execution. No one probably had hitherto worked in so wet a manner. He first saturated his paper and then floated full colours on it whilst wet, never touching his deepest tones afterwards. He used two brushes only, both large, one with a fine point, the other round and well worn. His palette consisted of Indian red,

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purple lake, yellow ochre, Prussian blue, indigo, gamboge, brown pink, burnt sienna, and sepia. In no one's paintings have the reds and blues so fought it out to the discomfiture of the latter. His lights he usually left, and only in later years did he use white, mainly for his figures and to their disadvantage.

Copley Fielding, on the contrary, used every device to excess, especially in the manner of taking out his lights. As he had an enormous practice as a drawing-master, his dodges obtained a world-wide recognition and following. But he abstained from body colour.

William Hunt, the only figure painter of this representative half-dozen, did more than almost any water colourist in experiments for the improvement of his work, although he could say no more concerning their effect upon his pictures than "I fudge it out." These are, indeed, lessons in textual modes of execution. He was one of the earliest to give truth to the textures of his flesh and clothing by bold stippled hatchings, and the first to use body colour throughout, but this he did not adopt until, in his middle period, about 1845, he began to paint his celebrated birds' nests, fruit, and still life. Mr. Redgrave, writing in 1877, with the very fine South Kensington Collection of Water Colours before him, and after a searching examination of their constituent parts and the processes adopted in producing them, considered that Water-Colour Art reached the full perfection of which it seemed capable at the end of the first third of the last century. The artists then practising it were of great and acknowledged genius,

THE OLD CHURCHYARD, COMPTON
WYNYATES

JOHN PARKER—*Page* 159



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and as to the Art itself, its best qualities of process, execution, and true aim appear to have been by this time achieved. The doctrine of the British School until then had asserted that in true water-colour painting the colours should be used transparently, so that the utmost brilliancy should be arrived at by the white basis of the paper showing through them. But from this time onwards the use of body colour gradually crept in—in part through a desire to force the painting, in part to save labour. It met with much opposition ; it was even called “false art,” for as used at first it was undoubtedly employed either as a makeshift for lack of knowledge or to hurry forward the completion of a work. Cox abhorred it, and De Wint objected to it strongly. Thackeray, representing the public, passed his opinion with his usual outspokenness. For instance, speaking of a drawing by Fred Tayler, he said :

“We are led bitterly in this picture to deplore the use of that fatal white-lead pot that is clogging and blackening the pictures of so many of the water-colour painters nowadays. His large picture contains a great deal of this white mud, and has lost in consequence much of that liquid mellow tone for which his works are remarkable.”

In its earlier use there was another objection to it that does not apply in these days, certainly not to the white of the best colourmen—namely, that it was apt to turn black with time.¹

¹ This fatal tendency still exists in the inferior whites produced abroad. The writer lately saw a drawing nearly ruined through the use of whites purchased in Italy.

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The enlistment of body colour in small quantities, and only as a means of heightening effects, rapidly gave way to more extended service throughout the work. Its presence was found to aid aerial lightness if mixed with all the hues used in the distances, and to effect this much more readily than by the old system of washing. Then artists, such as Cattermole, not only gave it a place throughout their drawings, but called in a toned paper whereby another note in the scale from light to dark was added. President Lewis carried it still further, and masked its use perhaps better than any one. His influence it was that caused Walker and Pinwell to adopt it so completely, and to accustom the public to its use so thoroughly that prejudice became a thing of the past. The latter artist it was who answered the query of one of his would-be purchasers whether he used Chinese white with the reply, "Chinese white! God forbid. I only use body colour."

Redgrave considered that its use was very ensnaring, and that its assistance as an aid soon lapses into a necessity which brings in its train "false facility, coarseness, and meretricious dash." Fortunately, it is but seldom that its practice reaches the lengths which the writer has witnessed of the drawing actually disintegrating and peeling under atmospheric action, but undoubtedly in many cases it produces a lack of brilliancy and richness which is not otherwise to be accounted for. There still exist many artists of note who deem it "a dangerous ally and a treacherous friend," and who, like Sir Lawrence Alma-Tadema,

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consider it incompatible with pure water-colour painting.

To treat in these pages of all the varied methods by which the water colourist now produces his picture would be an impossibility. Each has his own methods of arriving at the desired result. Many of these are doubtless common to all who practise the profession—some are probably his own. Those of one artist are simplicity itself, those of another most involved. A drawing of large size is produced by one artist between sunrise and sunset, by another hardly within the limits of a calendar month. In this connection it has long been a subject for discussion, whether or no the monetary value of a work should be estimated in any way by the time and trouble involved, as is the case in other professions, and whether or no a subject found and painted within a stone's-throw of the artist's studio should be appraised at the same value as one that has been secured at the further side of the world. The lay mind at present has not sufficiently considered this, as it but seldom regards the labour which is expended on the work that is offered to it. One is tempted, therefore, to lay before one's readers two aspects of the matter for their consideration.

A popular artist once confided to me that he could, literally, without rising from his chair, produce a drawing for which he could get a hundred pounds. Absolute knowledge of his subject, an infinity of studies, and a life's practice enabled him to compass this easily and without exertion.

British Water-Colour Art

The other aspect is afforded by work the result of fastidious selection as regards subject, of methods which do not admit of rapidity of consummation, and a desire for absolute perfection before it leaves the creator's hands. An instance of such a combination is to be found in every drawing that emanates from Mr. North's studio, and as a description of it may not only serve to illustrate the difference which exists between one man's work and another's, but also the vast gulf which separates the simple procedure of the early workers and those of to-day, I take the following description of it from the pen of Professor von Herkomer, who was at one time privileged to work in company with him, and who considered that the results were attained by methods that were the most remarkable ever thought out by a water colourist. "Mentally seeing his subject, and indicating the composition with the fewest lines in charcoal, raw sienna, or raw umber, Mr. North lays on with a stiff-haired brush warm colour very thickly, as thickly as it comes out of the tube, dragging or rubbing it on in a semi-dry condition,—if not dry enough it causes patchiness; if too dry the colour does not come out of the brush,—blotting-paper regulating the consistency of the colour. The colours approach those of the objects, but they invariably lean to yellows and warm undertones. At this stage the drawing almost has the appearance of having been done with chalks. Innumerable dots of colour on the paper prevent any thinness of quality in the wet layers of colour that follow. In intricate nature, where there are

Papers, Pigments, and Palettes

no ends and no edges, and no definite forms to stop the tones, this procedure is invaluable. It is a foundation for that mystery both in colour and form which is everywhere in nature. The process of dragging on colour may be continued until that depth of colour is obtained which is needed before the tone washes are applied. A point of importance is to keep the colour very pure and very warm—that is, leaning very strongly to the yellow side, as the tendency of such dragged on colours is to be cold. The subject having been rubbed in in this way, how does the work proceed? No definite forms have as yet been drawn except a few stems or broken leafage against the sky. Attention is now directed to the latter. Should brilliant green leaves, such as those usually noticeable in all of Mr. North's pictures, be desired, their places must be carefully cleaned by water, blotting-paper, and finally by the knife, until the surface is pure white. Lower-toned greens are obtained by superimposition of colour without erasure, but never by a mixing of colour. The brilliancy for which the artist's work is notable is obtained by the very liquid condition in which he superimposes these washes. For instance, in the production of a green, aureolin will first be used with a very large amount of water in the brush, but with very little colour. Keeping the paper perfectly horizontal, he will drop the stained water on the spot, and to the form he requires, and while it is fully wet, he will add ultramarine to it" (he always uses the purest, and generally carries a pet cake or two of it about in his

British Water-Colour Art

waistcoat pocket). "If needed, pure colour is added, but always whilst it is wet. In this way the accidental tones thus obtained have a delicious brilliancy. When there is much fine drawing, as in leaves against the sky, this method cannot be adopted, and mixed colour has to be used. If colour has to be reduced, or branches to be scraped out, the paper is softened by the breath, and then gradation, or the lines of twigs, is obtained by scraping with a knife. Although it will hardly be credited, no body colour is used."

The foregoing details, although perhaps of little service to the water-colour artist, will assuredly be of interest to those who have marvelled at the intricacy of Mr. North's work, and have endeavoured without success to unravel the processes by which it has been created.

But the question will still remain, How are we to assess the relative monetary value of two pictures produced under such different conditions as these? At the same figure? At so much an hour, plus the money spent upon reaching the spot?

The answer has not yet been given by the public, although Thackeray probably solved it when he said :

"Cobalt, sepia, and a sable pencil will do a deal of work, to be sure, and very pretty it is too when done ; but the artist wants something more than sepia, cobalt, and sable pencils, and the knowledge how to use them. What do you think, my dear bric-à-brac, of a little genius?"

The immutability or otherwise of colours, and their susceptibility to the influence of light, are matters upon

BLACKTHORN IN BLOOM

MINNIE SMYTHE—*Page 175*

THE HISTORY OF THE

PROGRESS OF THE

ART OF PRINTING

IN GREAT BRITAIN

FROM THE FIRST INTRODUCTION OF THE ART

TO THE PRESENT TIME

BY

JOHN BASKIN

OF THE CITY OF LONDON

IN TWO VOLUMES

VOLUME THE FIRST

LONDON

PRINTED BY

JOHN BASKIN

AT THE SIGN OF THE

ROSE

IN THE

STREET

NEAR

ST. MARTIN'S

CHURCH

IN THE

CITY OF LONDON

1790

BY

JOHN BASKIN



Papers, Pigments, and Palettes

which there is little need to dwell in these pages. The report of the Commission appointed some years ago to inquire into both these subjects sufficed to allay the fears of the public, and if the artist will restrain his palette to the large number of colours of known stability, and the owner will take but ordinary precautions for the preservation of his drawings, water colours may be deemed to be amongst the most permanent of our possessions. But in each case the parties may be reasonably called upon to adopt those precautions, and the readiness with which the artist opens his colour-box to the inspection of his clients is a sufficient guarantee that he, on his side, does all that is required of him. The artist's colourman, on his part, finds it to his interest to disclose to his patrons the constituents he uses in his preparations, and the scientific principles he adopts for their manufacture.¹

But whilst both the artists and the public have had good reason to become more satisfied with the efforts that have been made to provide them with durable pigments, such has by no means always been the case with the material upon which they are to be set. That a bad workman finds fault with his tools may possibly have been true in certain cases where drawings have failed, but the consensus of opinion would certainly seem to show that the paper supplied to the artist has not in the past provided him with that unimpeachable purity of composition which he demanded, in addition

¹ See *Special Properties of the Cambridge Water Colours*: Madderton and Co.

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to those other qualities of body, texture, surface, and sizing. Maybe, like every other manufacture, the pressure of foreign competition, and the insistence by the public upon a cheap article, necessitated economy and the consequent use of indifferent materials and chemicals in its production. The manufacturers too may, on their side, urge that papers are now subjected to rough handling in the process of producing the drawings which in earlier days was unheard of, and which no paper can stand. Be this as it may, it is certain that for many years past continuous complaints arose as to the insufficiency and the uncertainty of the paper supplied, and numerous are the stories current as to the necessity for, searches after, and finds of stores of old paper. The dissatisfaction culminated amongst the water colourists themselves in the formation of a Company having for its object the manufacture of a paper which should stand every test ; the consummation of the water colourists' desires has now been attained after experiments involving much expenditure of time and money.

With such perfected appliances and endowed with the accumulated experiences of generations of earnest experimenters, we may well rest assured concerning the future of the Art of Water Colours, and that gaps as they occur in the ranks of "The Old Society" will be filled by workers who will hand on its fame, mindful that

'Tis an honour belonging to our house
Bequeathed down from many ancestors.

Appendix

List of Colours used by Members and Associates of the Royal Society of Painters in Water Colours

- EDWIN ALEXANDER.—Light red, burnt sienna, yellow ochre, aureoline, French blue (ultramarine), cobalt, viridian, raw umber, Vandyke brown, raw madder, black, and white.
- SIR L. ALMA-TADEMA.—No white, only transparent colours.
- HELEN ALLINGHAM.—Cobalt, rose madder, aureoline, yellow ochre, raw sienna, sepia, permanent yellow, light red, and orange cadmium.
- R. BARRATT.—Cyanine, cobalt, cerulean blue and green, Indian aureoline and lemon yellows, ochre, raw and burnt sienna, permanent scarlet, alizarin, Turner brown.
- ROSE BARTON.—Rose madder, cobalt yellow (aureoline), deep cadmium (daffodil 3), cobalt blue, oxide of chromium (viridian), oxide of chromium (opaque), scarlet vermilion, Venetian red (light red), transparent golden ochre, yellow ochre (Oxford ochre), burnt umber, ivory black, raw umber, transparent brown (light), ultramarine ash blue, ultramarine grey, rose dorée, cyanine blue, sky cobalt, sunny green.
- R. ANNING BELL.—Uncertain, always trying new colours.
- G. LAWRENCE BULLEID.—Mainly rose madder, light red, cadmium, French blue, brown madder.

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MILDRED ANNE BUTLER.—Rose madder, rose dorée, orange vermilion, light red, brown madder, Vandyke brown, lamp black, orange madder, yellow ochre, aureoline, permanent yellow, cadmium, cyanine, indigo, French ultramarine, cobalt blue, cobalt green, emerald green, Chinese white.

WILLIAM CALLOW.—Indigo, French blue, cobalt, ultramarine, ultramarine ash, Antwerp blue and smalt, crimson lake, pink madder, vermilion, light red, Indian yellow, chrome, gamboge, yellow ochre, brown ochre, raw and burnt sienna, brown madder, burnt and raw umber, Vandyke brown, ivory black, Naples yellow, lemon yellow, and flake white.

WILLIAM COLLINGWOOD.—Cobalt, rose madder, aureoline, yellow ochre, burnt sienna, Vandyke brown, light red, viridian, lemon yellow, scarlet, vermilion. No black, sepia, Prussian blue, raw sienna, and sparing in the use of body colour.

WALTER CRANE.—Raw and burnt umber, raw and burnt sienna, yellow ochre, light red, vermilion, rose madder, cadmium, chrome No. 1, emerald green, Prussian blue, cobalt, French blue, ivory white, Chinese white.

SAMUEL T. G. EVANS.—Gamboge, yellow ochre, raw sienna, burnt sienna, Venetian red, light red, brown madder, Vandyke brown, cobalt, Prussian blue, indigo, lamp black, sepia, rose madder, Veronese green.

ELIZABETH STANHOPE FORBES. — White, pale lemon yellow, deep lemon yellow, pale cadmium, orange cadmium, vermilion, light red, Indian red, yellow ochre, raw sienna, rose antique, cobalt, cobalt green, ivory black.

HENRY GILLARD GLINDONI.—Lemon yellow, cadmiums, yellow ochre, golden ochre, raw sienna, Venetian red, Field's extract of vermilion, scarlet madder, brown madder, burnt sienna, permanent blue, cobalt blue, cerulean blue, Antwerp blue, permanent violet, terra vert, cobalt green, emerald green, raw umber, Vandyke brown.

Appendix

- E. A. GOODALL.—The ochres, the madders, vermilion, burnt sienna, cobalt, French blue, ivory black, burnt umber, terra vert, ultramarine, Prussian blue, Indian red, light red.
- W. M. HALE.—Cadmium yellow, permanent yellow, yellow ochre, raw sienna, Mars orange, light red, vermilion, madder carmine, raw umber, burnt umber, Turner brown, cobalt blue, smalt French blue, oxide of chromium, viridian, lamp black.
- SAMUEL J. HODSON.—Yellow ochre, raw sienna, burnt sienna, light red, madder, real ultramarine, the French ultra-terra vert, cobalt, cadmium, ivory black, cobalt green.
- ARTHUR HOPKINS.—Violet minéral No. 1, rose madder, cobalt yellow (aureoline), pale cadmium (daffodil 1), deep cadmium (daffodil 3), orange cadmium, cerulean blue, cobalt blue, French ultramarine, oxide of chromium (viridian), cobalt violet, burnt sienna, Venetian red (light red), raw sienna (light), transparent golden ochre, yellow ochre (Oxford ochre), terra vert, ivory black, raw umber, transparent brown (light), new blue, madder orange, permanent lake, permanent yellow, madder rose dorée, sunny green, alizarine green, Turner brown, Chinese white, orange vermilion, ultramarine ash.
- H. S. HOPWOOD.—Aureoline, yellow ochre, raw sienna, raw umber, burnt sienna, black, French blue and cobalt, vermilion, light red, Indian red, emerald green or oxide of chromium, and sometimes cadmium yellow.
- E. R. HUGHES.—Chinese white, yellow ochre, extra pale cadmium (daffodil yellow), pale cadmium (daffodil 1), mid. cadmium (daffodil 2), deep cadmium (daffodil 3), raw sienna, Mars orange, Chinese vermilion, Venetian red, Indian red, rose madder, scarlet madder, alizarine-orange madder, genuine ultramarine, cobalt blue, ultramarine ash blue, ultramarine ash grey, violet cobalt, terra vert, viridian, cobalt green, raw umber, burnt umber, brown madder, burnt sienna.
- ROBERT LITTLE.—Pale lemon, cadmiums, yellow ochre, occasionally yellow and orange madder, vermilion, ext.

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vermilion, light red, rose and Rubens madder, transparent gold ochre, burnt sienna, raw umber, Turner brown, ivory black, cobalt, cyanine, occasionally pure ultramarine and ultramarine ash, cobalt green, green oxide of chromium, occasionally Chinese white.

TOM LLOYD.—Yellow ochre, raw sienna, burnt sienna, raw umber, light red, vermilion, deep cadmium, pale cadmium, raw madder, pink madder, purple madder, French blue, cobalt, aureoline, lemon yellow, ivory black.

H. M. MARSHALL.—Yellow ochre, cadmium, lemon yellow, Venetian red, rose madder, vermilion, burnt sienna, brown madder, oxide of chromium, cobalt green, cobalt, cerulean, ivory black.

JAMES PATERSON.—Yellow ochre, burnt sienna, raw sienna, raw umber, Indian yellow, aureoline, light red, rose madder, vermilion, French blue, cobalt, cerulean, ivory black.

COLIN B. PHILLIP.—Yellow ochre, raw sienna, aureoline, cobalt, cyanine, ultramarine, ivory black, charcoal grey, rose madder, light red.

WILMOT PILSBURY.—*Reds*—Vermilion, orange vermilion, light red, Indian red, and rose madder or madder carmine. *Yellows*—Aureoline, aurora yellow, Naples yellow, lemon yellow, and yellow ochre and cadmium. *Blues*—Ultramarine, French ultramarine, cobalt, and Antwerp blue. Raw sienna, raw umber, warm sepia, madder, brown, and ivory black, oxide of chromium.

CUTHBERT RIGBY.—Indian red, Venetian red, burnt sienna, raw sienna, golden ochre, yellow ochre, permt. yellow, oxide of chromium (opaque or transparent), terra vert, cobalt blue, French blue, cobalt violet, Turner brown, raw umber, black, and, occasionally only, the following:—Field's orange vermilion, orange cadmium, Indian yellow, emerald green, cerulean blue, alizarine crimson, Chinese white.

T. M. ROOKE.—Cerulean blue, cobalt blue, and green, French blue, ultramarine greys, charcoal grey, ivory black, aureoline

Appendix

yellow, cadmiums, yellow ochre, raw and burnt sienna, raw umber, Turner brown, vermilion, madders ; Venetian, light, and Indian reds ; viridian, opaque chromium green, Chinese white.

MINNIE SMYTHE.—Yellow ochre, raw sienna, aureoline, brown ochre, raw umber, French blue, cobalt, terra vert, rose madder, light red, brown madder, ivory black, and used sparingly cadmium and lemon yellow.

NORMAN TAYLER.—Cadmium, yellow ochre, gamboge, burnt sienna, vermilion, light red, Indian red, rose madder, brown madder, cobalt, French blue, oxide of chromium, Vandyke brown, ivory black.

WILLIAM JOHN WAINWRIGHT.—Aureoline, aurora yellow, yellow ochre, raw sienna, vermilion, rose madder, alizarine, crimson, cobalt blue, French blue, Prussian blue, terra vert, oxide of chromium, Mars orange, Mars red, raw umber, burnt umber, Vandyke brown, sepia.

ERNEST ALBERT WATERLOW.—Lemon yellow, cadmiums 1 and 2 and orange, aureoline, yellow ochre, raw sienna, cobalt blue, cerulean, French blue, charcoal grey, pink madder, brown madder, purple madder, light red, burnt sienna, burnt umber, green cobalt. Used occasionally—real ultramarine, indigo, vermilion, raw umber cobalt violet.

JOHN REINHARD WEGUELIN.—Vermilion, light red, rose madder, purple madder, brown madder, yellow ochre, cadmium 1 and 2, oxide of chromium, oxide of chromium (transparent), black and Chinese white, Vandyke brown, raw umber, burnt umber.

J. W. WEST.—*Blues*—Ultramarine ash (largely), cobalt, cyanine, intense blue occasionally. *Reds*—Madders, alizarine, orange vermilion. *Yellows*—Ochre, raw sienna, cadmiums. *Greens*—Emerald, oxide of chromium. Lamp black, raw umber, Chinese white.

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